

THE SCHOOL ARTS MAGAZINE

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The Editorial Point of View

THE ANCIENT FAITH

IN that "Academy of Science and Art; or New Preceptor: Containing a Complete System of Useful & Accomplished Education, as well as General Knowledge," published in Edinburgh in 1810, occurs the following, under Drawing:

DRAWING, in painting, is the accurate representation and just symmetry of forms and proportions; whence a painter or sculptor is said to know much or little of drawing, according to his skill in these respects; and in like manner a figure of a man or other animal, a building or any other object represented, is said to be in drawing or out of drawing. Drawing may justly be considered as the basis of painting; for it is but labour lost, when the painter endeavours to disguise, by ingenious artifices of colour, the defects of forms which are fundamentally incorrect and incoherent.

Amongst the artists of antiquity, Apelles is recorded as the most eminent for the beauty of his drawing. Since the revival of the arts in Italy, Michael Angelo appears the most learned draughtsman, Raffaele the most correct and graceful. The Roman and Florentine schools have excelled all others in this fundamental part of painting. Of the former, Raffaele, Giulio Romano, Polydore, and other scholars; of the latter, M. Angelo, Leonardi de Vinci, and Andrea del Sarto, have been the most excellent. In the Bolognese school Annibal Caracci is particularly distinguished. In the French school Poussin, Le Sueur, and Le Brun; in our own, Mortimer and Barry have been the most celebrated.

DRAWING is also a representation of objects on paper, by means of chalk, lead, charcoal, crayon, or common ink, or of Indian ink, or water-colours. When the latter method is used, it is called a washed or coloured drawing. This mode has of late years been improved in a singular degree, and it is at present practised with unprecedented excellence in England and other countries.

The drawings of great masters are frequently nothing more than such studies as they have made of various parts of their works, diligently designed after nature as, in an historical subject, heads, hands, feet, or entire figures, draperies, animals, trees, and, in short, every object that can enter into the composition of the work.

DRAWING, *Art of*.—The art of delineating objects on the surface of any substance whatever. The fundamental part of this art is a knowledge of geometry and perspective; the study of both is therefore the first step towards the attainment of the art of drawing. It should be learned by every person, as answering the same purposes with writing, but in a much more perfect manner, in those cases to which it is applicable. This is particularly striking in descriptions of apparatus, and machinery of every kind. Every one must be sensible how imperfect are all written descriptions of those objects; whereas a drawing conveys, at a single glance, more satisfactory information than it is possible to give by words. In the first rudiments of drawing, that is, in drawing geometrical figures and others of similar forms, genius and taste therefore have nothing to do: this degree of art is merely of a mechanical nature, which, like writing, may be acquired by every person possessed of moderate talents.

The study of this art has at all times been held in high estimation by all polished nations,

not only on account of the delightful amusement it is capable of affording, but from the superior consideration of its influence on the intellect and judgment, by forming the eye, and with it the mind, to habitual discrimination of dimension, regularity, proportion and order. There is on record, a saying of Thomas Earl of Arundel, Lord-marshal of England, "that one who could not draw a little, would never make an honest man."

Here then, more than a century old, is a statement of the faith of the art educator. Translated into modern phrase it stands thus:

I believe in form study.

I believe in appearance drawing.

I believe everybody can learn and should be taught to draw.

I believe in drawing for its practical values.

I believe in drawing for its cultural values.

I believe that drawing has a reflex influence on character.

In view of the history of art instruction during the last hundred years, are these points still tenable?

A SIGNIFICANT CHANGE

In reviewing the past forty years it is commonly believed that an improvement is observable in our printing, advertising, and illustrating; in our dress goods, jewelry, wall papers, furniture, houses, school buildings, libraries, churches and city halls, and even in our elevators, cars, automobiles, streets, bridges, playgrounds and parks. What has brought about this change for the better? One may answer that it came naturally through the ripening of our national life; but may we not be more specific, may we not say that the public schools have helped?

Forty years ago men holding the "ancient faith" introduced drawing into our public schools; this entailed naturally the manual training which followed. Now, of course, one may assume, as an occasional reformer does, that the efforts of all the drawing and manual training teachers of the country during this last forty years, their presentation of ideals, their teaching of principles, their development of skill, through public school instruction, may have had nothing whatever to do with this change for the better. But that seems unreasonable. The change certainly has not been the result of more thorough drill in reading, writing, arithmetic, and the dead languages, for we have not had it. Drawing and manual training must have helped, otherwise, it may be argued, our whole educational system has no influence on national life. They *have* helped, not only directly but indirectly. Their very failure to do all that they seemed to promise has led to that specializing and enriching of instruction in drawing and manual training which is now giving us our courses in booklet-making, weaving, sewing, costume design, construction in wood, interior decoration, domestic art, textiles, jewelry, and metal working, and industrial education in general. The new movement is the outgrowth of the old. Let us take courage

And still maintain, with milder laws
And clearer light the good old cause.

THE OLD PROBLEM

Whatever the results of our instruction in drawing may have been, they have never satisfied us. We want to see better results every year. Quarrel

as we may with "The Verdict of Twenty," we know, in our heart of hearts, that we ought to teach drawing so that our pupils can *draw*. We may begin with color, or with design, we may "stress" culture epochs, or stage trap-pings, but sooner or later our old enemy turns up smiling. We are confronted with the problem of teaching *drawing*, just ordinary, old-fashioned, hard-headed, sure-handed DRAWING. After the Christmas fever is over let us buckle down to it again. Hear what Sir Joshua has to say to encourage us:

In this Art, as in others, there are many teachers who profess to show the nearest way to excellence; and many expedients have been invented by which the toil of study might be saved. But let no man be seduced to idleness by specious promises. Excellence is never granted to man, but as a reward of labour. It argues indeed no small strength of mind to persevere in habits of industry, without the pleasure of perceiving those advances; which like the hand of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape observation. A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many words the necessity of continual application; nor tell you that the port-crayon¹ ought to be for ever in your hands.

But while I mention the port-crayon as the student's constant companion, he must still remember, that the pencil² is the instrument by which he must hope to obtain eminence. What, therefore, I wish to impress upon you is, that whenever an opportunity offers, you paint your studies instead of drawing them. This will give you such a facility in using colours, that in time they will arrange themselves under the pencil, even without the attention of the hand that conducts it. If one act excluded the other, this advice could not with any propriety be given. But if Painting comprises both drawing and colouring, and if by a short

struggle of resolute industry, the same expedition is attainable in painting as in drawing on paper, I cannot see what objection can justly be made to the practice; or why that should be done by parts which may be done altogether.

Drawing with the brush is no new thing (for the words quoted were spoken in 1769), neither is our insistence upon practice. We must keep at it everlastingly. Perhaps our greatest need in object drawing is more time for practice, for the "infinite number of acts" through which skill is acquired.

On two other points at least we now have sufficient light to enable us to advance with confidence. 1, The pupil must himself have a sufficient motive in object drawing; 2, He must be taught systematically. The contributed articles this month illustrate and enforce these two points with refreshing vigor.

THE INSERTS

THROUGH the courtesy and generosity of the American Crayon Company and of the Joseph Dixon Crucible Company we have two insert sin full color, this month, of special value as reference material in model and object drawing. The Frontispiece is from "Colored Crayons in Our School," by Fred Hamilton Daniels, published by the Dixon Company. Of this drawing Mr. Daniels said in that pamphlet:

Drawings of this kind are best made in the upper grammar grades and in the high school, particularly the latter. First, select two objects which are pleasing in color when placed together. In the red bowl and green-gray teapot there is the agreeable color sensation which comes when one color is the opposite or the complement of the other. In this

¹ The charcoal, or red chalk, the point, the lead pencil.

² The old name for the brush.

illustration, the green-gray serves to set off and enrich the charm of the red in the little bowl.

Now let us proceed to select a suitable background and foregrounds for the color harmony we have begun to compose. The red is so strong that we seem to have enough of that hue in the composition, and we need, perhaps, more of the gray to render the brilliancy of the red more enjoyable. Nature always sets her pure colors in large areas of grayed back grounds, otherwise this would indeed be a noisy world!

We have now to select the color of the paper on which we are to work. Tinted papers are not expensive for use in upper grades or high school, and may be obtained in all desired sizes from the school-supply houses. We should choose a color for our drawing which represents the apparent average color of our composition, thus allowing the paper itself to serve in place of pigment wherever possible. Successful drawings of this kind cannot be made on white paper through the use of colored crayons; the white will show through and destroy the depth and luminosity of the whole.

It is of prime importance that a perfect outline drawing should be made, generally in the colored crayon which is to be used for coloring the object later, and always very lightly done. Each medium has its appropriate technique; one who paints in water color demands a method of handling quite different from that employed when oil color is used. Colored crayons have their own appropriate technique. Dixon's crayons may be worked admirably one color over another, with one exception,—white. When white is to be used, it should be put on first, not over any other colored crayon. Hence, in this drawing it is best to first put in the high lights, the glint lights, and shining spots, that we may preserve their brilliancy.

From this point on the process is not unlike the development of a photographic plate. We must bring the whole composition along at one time, perhaps putting in the general color of the objects, then of the background and foreground, with the shadows carefully drawn wherever they occur. The best lighting for school work is obtained by drawing the

window shades so the light may come only from the left side. Then, by use of a folded paper screen, the light- and dark-color effects on foreground and background may be greatly enhanced. Always, everywhere, over every square inch, the color is varied. If you can see it, you can reproduce it.

Another method, well worth trying, of using the crayons for still-life and illustrative drawing, is to work on paper over which a coat of white chalk has been scrubbed. The white chalk seems to float the color and permits an unlimited amount of blending and of working one color over another. The results are very much like a pastel drawing.

The other still life group received a first prize in one of the earlier bouts of the American Crayon Company's Investigation Contest, now being carried on through the agency of the SCHOOL ARTS MAGAZINE. By the way, "others ought to get into that game," as a live supervisor recently remarked, "That contest is doing wonders for our boys and girls. They have discovered that pictorial drawing means something." This number of the MAGAZINE contains a report on the last bout (in the midst of the items of current interest), and the announcement of another. Read the last page of the cover, and then let your boys and girls have a chance to win some of the prizes. By comparing this drawing by a seventeen-year-old boy with that made by Mr. Daniels, a trained artist, the truth of what Mr. Daniels says about white paper as a background for colored crayon is evident. But one must admit that Oakley did pretty well. With a little more teaching he would have seen that reflected light serves to separate a background from an edge seen against it. Such knowledge would have corrected the "shading" on the surface of the jug next the contour of

the square vase, and on the background at the right of it.

The third insert shows applied model and object drawing, so to speak,—the interior of a room “with all the appurtenances thereunto belonging,” to quote a legal phrase. It illustrates also a typical harmony of color. We are indebted to the Sherwin-Williams Company of Cleveland, Ohio, for this print.

THE COVER PICTURES

THESE too, illustrate typical harmonies of color. In September an analogous harmony was shown involving three standard colors: red, yellow, and green. The October cover was an analogous harmony involving but two, red and yellow. The November cover was complementary harmony, a reddish yellow of low intenseity, and a purplish blue of low intensity. This month it is—, but let the children decide what it is. The composition was suggested by a vista beneath an old white oak on the estate of Thomas W. Lawson, Egypt, Massachusetts.

AN INVITATION

TO Grade Teachers, everywhere: The SCHOOL ARTS MAGAZINE exists to help you. Its aim is to make your work easier, more enjoyable, and more successful both for you and the boys and girls you teach. Its ambition is to be to you an inspiring friend, bring-

ing to you every month helpful suggestions, clearer insight into the meaning and purpose of art and craft instruction, examples of the best school work, standards of excellence towards which to aspire, a knowledge of what others are achieving, and something of the stimulating atmosphere in which the creative artist lives and works,—an atmosphere of joy and perennial hope. Every mail brings to us letters that warm our hearts. They tell us how welcome the Magazine is, how helpful the work of this writer or that designer is, how much the children have been helped by this or that feature. Thank you, good friends, for all such kindly encouragement. It does us good. But what we would prefer for the next few months is something quite different. Tell us what you *need* that you do not find in the magazine. Ask us for what you *want*. Send us your art and craft *problems*. Tell us your esthetic *troubles*. Let us help *you* with your *own* difficulties, for you may be sure such help will be appreciated by many others besides yourself. The SCHOOL ARTS MAGAZINE is yours. Help us to make it what you would have it be. Reach for paper and pen NOW, and write the Editor what you would like to find in the next number to help you in your own school. Editors are not so savage as tradition would have you think. Get into touch with one and see for yourself.

ASK AND RECEIVE,
SEEK AND FIND,
KNOCK AND BE WELCOMED.

Perspective Made Joyful

By May Gearhart

Supervisor of Drawing, Los Angeles, California



May Gearhart

I HESITATE to write the above title lest I seem to approach a serious subject in a frivolous manner. However, at the present time we are so imbued with the idea of play in school that surely one may be pardoned for an attempt at playful perspective. Education nowadays must be such a simple and natural process that when the child in gamboling along the paths of knowledge meets a subject for which he does not care, this subject should respectfully withdraw and wait on the distant horizon until the child demands it.

Having a friendly feeling for Perspective, I resolved that it should have at least a hearing before being limited merely to its own vanishing point. The SCHOOL ARTS MAGAZINE was consulted from nineteen hundred two down to the present time to secure interesting and practical devices for alluring young minds along receding paths.

Fortified with this material, a smile, and a becoming gown, I fared forth to teach perspective if the child so willed. On meeting a Seventh Grade teacher she frantically implored me to visit her room, assuring me that her pupils hated perspective and drew accordingly. I was given plenty of board room and

drew boxes, roads, houses, and tables in rapid succession. At the first mention of perspective the class looked dubious but soon forgot their suspicions and the boys eagerly accepted invitations to help me produce lines and decide on angles. When I put a lock and straps on a trunk they expressed audible appreciation. The little boy asked, "Can you draw it with the lid open?" When I achieved this feat all the boys announced firmly, "That's some trunk." But I thought the victory was assured when the big boy said, "Will you show us how to draw a book at an angle?" Think of it! To draw a book at an angle *by request!* Before I had finished explaining the rules of this particular game, boys were busy testing angles and taking measurements and in a surprisingly short time they were lining in good substantial looking books.

Boys take kindly and quickly to organized play. They are used to a simple set of rules in a game, not playing aimlessly as girls often do. The simple utilitarian souls of the boys reached out and grasped the fact that in these primitive drawings of trunks and books lies the germ of all the architectural splendors that later they hope to create.

And the girls? Ah, the girls! I had forgotten the girls. Did I say we met with victory? Yes, but a victory attended with loss.

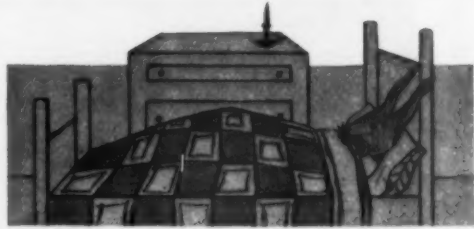
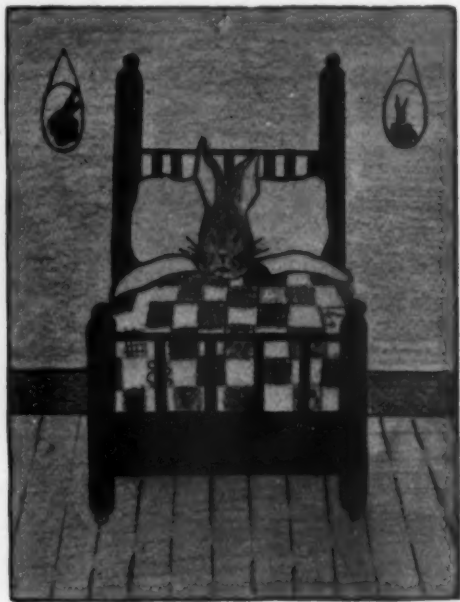
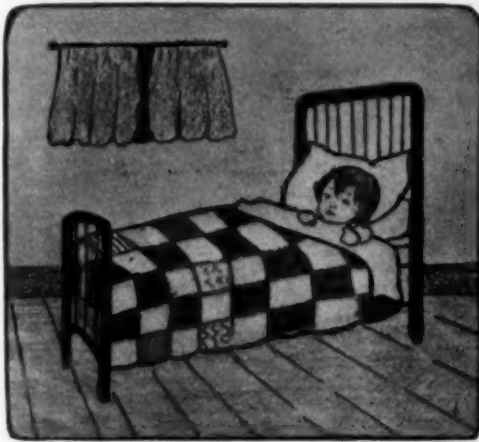


PLATE I. The quilt lay on the bed in a tranquil state of perspective. Nice little calico squares climbed up the side and marched up the top in beautiful retreating, converging lines. Alluring! Captivating!

Behind each thing a shadow lies,
Beauty hath e'er its cost—
Within the moonlight flooded skies
How many stars are lost!

The girls were lost. With lack lustre eyes, limp arms and nerveless fingers they had drawn books, but such books—books that stood up on their front corners with verticals that slanted and converging lines that diverged. A personal appeal to individual girls resulted in books a bit more convincing but it remained an incontrovertible fact that

the girls did not regard the drawing of a "perfectly little old book at an angle" as a good game. Well, what of it. The boys had attacked the problem with enthusiasm. Should not the boys take their turn at scintillating in drawing? Time was when in wandering through the field of art the girls alone cared for the dew drenched violet in the springtime and the dry brown weed in the fall and the boys viewed the whole situation with disapproval which often manifested itself in open hostility. I

PERSPECTIVE MADE JOYFUL MEANS PRACTICE MADE ALLURING, AND
PICTURES MADE SIGNIFICANT AND BEAUTIFUL IN ALL SCHOOL WORK

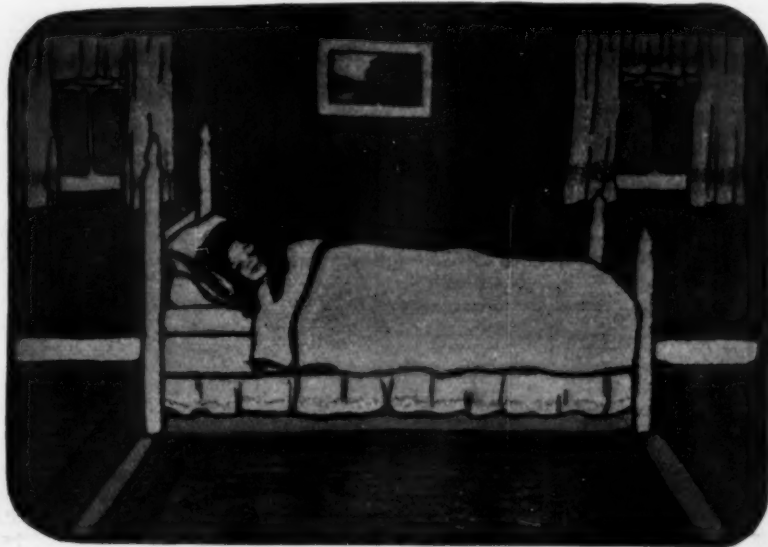


PLATE II. Sleeping Beauty and Puss-in-Boots. Happily in bed
in the midst of peaceful perspective. Pictures are hung upon the
wall, and other details are added to make the room inviting.
Such drawing is *creative*, and creative work is always a delight.

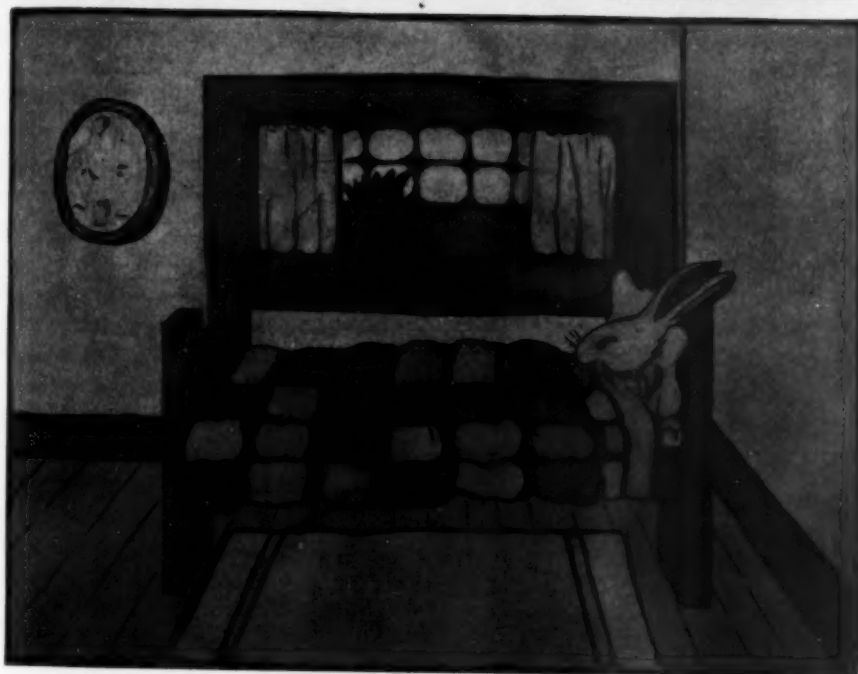
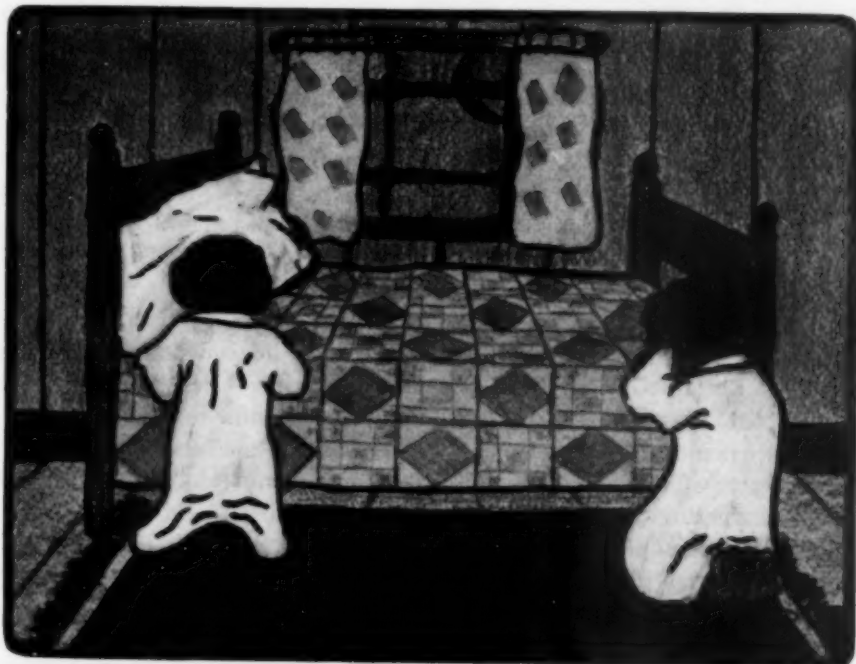


PLATE III. Other examples of joyful perspective, under the direction of Miss Gearhart.

went home after a day of masculine perspective, in a dissatisfied frame of mind. I could not forget those unhappy girls. We must either drop perspective from their course of study or make it alluring. A partial solution of this seemingly difficult problem was offered to me that very evening. It came in the shape of a quilt, a patch-work quilt, my Grandmother's patch-work quilt. The quilt lay on the bed in a tranquil state of perspective. Nice little calico squares climbed up the side and marched across the top in beautiful retreating, converging lines. Alluring, captivating, fetching pieces of calico with white spots on green, black zig-zags on red, blue checks, all sorts of patterns alternated with plain white squares. I drew that quilt, using colored crayons, and I knew that my feminine taste was being satisfied. I decided that instead of drawing books we girls would illustrate fairy stories and put the people in bed. You always put somebody to bed in a fairy story. The wolf in Red Riding Hood, the Sleeping Beauty, the Three Bears and Peter Rabbit with his cup of camomile tea went rapidly to bed under patch-work quilts and covers with borders. Family portraits in silhouette were hung on the walls, and cunning windows, chests of drawers, and rugs were added. Did

the girls like it? Oh yes, of course, and the boys also. The enthusiasm was unquestionable. To insure success at the very beginning we gave the following diagram:

On a sheet of paper 9 x 12 place a dot one inch from the top for a vanishing point. Draw a rectangle about $7\frac{1}{2}$ x 2 in. for the side of the bed, placing it $2\frac{1}{2}$ in. above the bottom of the paper. Draw receding lines to the vanishing point to determine top and bottom of the bed, and add a horizontal, making the bedstead about $\frac{3}{4}$ in. wide. Next erect bed posts, add pillows, covers, cracks in the floor, windows and various embellishments appropriate to the financial condition, the social status, and the literary standing of the occupant of the bed. As the game progressed this diagram was changed to suit varying demands. Did Seventh, Eighth and Ninth Grade pupils scorn the illustrating of childish tales? Oh no, you forget when you ask that question, that Edmund Dulac, Arthur Rackham, Maxfield Parrish, and numberless pleasant gentlemen of our acquaintance have become great illustrating fairy tales. Besides, the pupils realize that we are attacking the problem in a scientific spirit which far removes it from our early efforts in primary grade illustration.

THE ART OF MAN IS THE EXPRESSION OF
HIS RATIONAL AND DISCIPLINED DELIGHT
IN THE FORMS AND LAWS OF THE CREATION
OF WHICH HE FORMS A PART. *Ruskin.*

The Grade Teacher and Drawing

By Grace A. Gerard

New Britain, Conn.

So many grade teachers read the SCHOOL ARTS MAGAZINE, and so many of the good things between its covers are for and by supervisors, that it seemed to me something might be written by a grade teacher to help others who were struggling with problems such as mine.

From a personal note to the Editor.

THE BOY NEEDS
TIME
AN OBJECT
FOCUSING
LEADERSHIP
REFLECTION
PRACTICE
□

FIFTY years ago, it was the drawing master who gave the drawing lesson; the grade teacher simply sat upon her throne to preserve order and attention on the part of her band of young hope-

fuls. It was nothing to her whether Jack or Jill climbed up or fell down the hill of art—her business was to teach the three R's, for the days of cutting, pasting, punching, weaving and pounding had not yet dawned on an unsuspecting world. Alas no; in those days a boy still read and reread the same old books, he even had room at times for thinking and puzzling over some unexplained paragraph, he could draw caricatures of teacher and classmates in his odd moments and be called a fool for his pains,—which were real, not fancied.

What about the grade teacher of today? Poor child—her duties are as many and as arduous and as poorly paid as those of our chief executive, the President. She must get to school early and stay until late. She must sing, dance, and play, draw and paint, teach the twenty-three R's now included under the schedule of modern education.

She must be or make herself attractive she must dress in garments her great grandmother thought fit only for best, she must get by moral suasion what was formerly gotten by the birch and slipper; in short she must be a saint without a halo, an angel without wings—this modern grade teacher.

What wonder that among her many duties your young enthusiastic teacher falls into the error of trying to get results in drawing along the lines of least resistance. Can you blame her? Is she not fulfilling the letter of the law if not the spirit? Does she know she is wrong? Has her college course or Normal School training given her any real experience as to the time necessary to teach a child to observe closely before he can translate his observations to such cold and clammy things as black lines on white paper when he has been looking at a nice red apple or a softly tinted flower?

She tells the child the top of a bowl is an ellipse—he knows she is lying, for his mother has one just like it and it is just as round as it can be. But she is teacher, and pretty, so boy tries to please her by copying the ellipse she draws on the board and which he fails to see in the bowl. Before the end of the year boy is a dabster at copying

anything and everything teacher does—but if left to himself,—ah no! let us draw a curtain over the rest of it.

The teacher of experience soon learns all the short cuts along this rugged road of art and she, too, finds it easier to help out rather than let the children help themselves. She excuses herself by saying, "It takes too much time the other way—we must have something to show when the supervisor comes around."

So boy and others like him mount slowly through the grades passing from the hands of inexperience to those of experience and only now and then falling into the hands of common sense where they have a lively time trying in one year to undo the work of many.

Would you like to know some of the rules for teaching a boy to draw? Here are a few of the simplest and most necessary:—

1. Give him time and make him take it in large doses.
2. Give him something he *can* see and see right, (without Mary's hair ribbon or somebody's shoulder in his way).
3. Make him concentrate his attention on the thing to be drawn. (Do this over and over.)
4. Draw for him the difficult parts, talk about them in as simple language as you would an example in arithmetic, but don't leave the drawings in sight after he once begins to draw.
5. Take his paper, hold it up beside the object drawn—ask him what he sees wrong? (Very valuable as an eye-opener.)
6. Frown on the eraser as much as possible. (The habit is as bad as chewing gum.)
7. Take time to draw or try to draw the objects you expect to give as a lesson—the worse you do, the better you will appreciate the boy's efforts along the same lines.
8. Give individual criticism—draw helps on edges of child's paper or on separate sheets. Avoid drawing over child's work.

Now you say, "If I follow each of these rules faithfully, will all of my children be able to draw well?" No—all of them will not.

1. There are children with talent.
2. There are children with taste.
 - a. Don't overpraise the boy with talent—he'll work anyway.
 - b. Encourage the boy with taste but don't hesitate to point out glaring mistakes.
3. There are a few children without a visible germ of anything.
 - c. Inoculate as many microbes as possible into the germless one—you will often be surprised to see him breaking out all over with the fever of art—don't check it too soon. Give him plenty of nourishment of a light variety.

Copying someone's arithmetic paper never made a man a mathematician—neither will copying the teacher's drawings make a boy an independent draughtsman. Teach the boy to look for himself, teach him to look often and know that his eyes will play him tricks many times, teach him that patience is not a virtue but an actual necessity if he would learn to draw, teach him that a common pencil is often equal to another tongue when his own is too dumb to translate an idea, teach him that his failure today may be his success tomorrow and that real grit never gives up the fight. Above all give him the best you have, and no matter how little you can offer he will magnify it into something larger and better than you ever dreamed, thus adding another star to your crown, and giving him what is so much needed today, an independent character.

A Program in Illustration

By Henry Talbot

Director of Art, East St. Louis, Ill.

Illustrative Drawing is probably the most useful form of drawing in public schools, for it can be applied to so many of the school subjects. We have found this work well worth while.

From a personal letter to the Editor.



Henry Talbot

study, history, geography, or literature.

I suggested that the teachers of each grade make a list of the reading matter in their grades, and select passages that were well adapted for illustration. A circular was then sent out based on those selections, and for a year we used that material, but it seemed as if a more logical arrangement would be better. We now have a program based on the culture epochs; dealing with primitive life, in the lower grades, and with modern life, in the upper grades. The general subjects for the whole year are as follows:

- | | |
|-------------|-----------------------------|
| First Grade | Home Life. |
| Second | " Outdoor Life. |
| Third | " Hunting and Fishing Life. |
| Fourth | " Agricultural Life. |
| Fifth | " Travel by Water. |
| Sixth | " Travel by Land. |
| Seventh | " The Arts of War. |
| Eighth | " The Arts of Peace. |

OUR present arrangement of subjects for Illustrative Drawing grew out of a criticism by one of the Principals that the work in drawing had little relation with the other subjects of

This arrangement was used in the printed outline for Drawing, constructive and decorative Handwork, recently issued to the teachers. Extracts from this outline will indicate the general method followed.

FIRST GRADE.

Study Action Figures in straight lines. First a few figures on one sheet drawn large from dictation. Show figures standing, walking, running, jumping and throwing. Then have the pupils use these figures in free expression illustration of stories of winter, either told by teacher or seen by pupils, as skating, cleaning snow off sidewalks, and similar subjects.

Simple landscape background may be added. Always keep the horizon low down on the paper. There should be at least twice as much sky as ground.

Teach a simple form of tree showing bare branches. Study the Home Life of the Indians, Eskimo, Chinese, etc., using the previous action and tree studies. Have the pupils draw their idea of the story first, then help them to improve their idea of human figures and of how to express a forest.

Pictures of single trees and of forests and of people in action, should be hung in the class room several days before the lesson is given.

After the free expression drawing is finished it may take several lessons to get a perfected illustration of the same subject, and considerable drill work may be necessary. Then hang up the first drawing, and have the pupils draw the same part of the story again, using their acquired information. The object is not to make true or beautiful pictures, but to make the child's mental image clearer and more permanent.

Dramatize or act out the story when possible. Use sand table.

The children should be encouraged to bring in each month throughout the year such printed illustrations as they can find of fruit, animals, landscapes, home and foreign life; and make them into scrapbooks, say every two months, or other suitable period.

SECOND GRADE.

The children should illustrate outdoor games, working in the garden, skating, snowballing, and the work of the builder and teamster, or any other outdoor life, the workaday life around us.

Where it can be correlated with the language work, the pupils should illustrate the outdoor life of the Indians, Eskimo and other nations, and even go back to the time of the Cave Men. There should be at least one illustration each month throughout the year on this general subject.

The story or experience should be presented to the pupils as dramatically as possible. The children should pretend to be Indians and Cave men and illustrate what they did when they were those people. Do not dictate or draw a picture for them to copy. The first drawing should be the child's idea of what was done.

The teacher should draw single trees, and trees in a forest, and erase them; she should draw figures of men and animals in mass, drawing with side of chalk, and also in action outline; running, climbing and throwing; and erase. If the teacher draws the *complete* picture, the child will draw what the teacher thinks and not what the child thinks.

Bold drawings and paper cuttings of trees, animals, and people, should hang on the walls, and the sand table be arranged as a suitable background for several days before the lesson is given. The drawings should not be on the wall when the lesson is given. They should be hung up again for a day, then taken down and the lesson repeated.

This is not copying, it is building up a picture in the child's mind. It is training the memory of forms and developing the power to arrange images in the mind and represent them on paper.

First get the free expression of the child's idea or image. Then the teacher should aim to help the child to make clear or correct *that* image in the child's mind.

The drawing will be as clear as the image.

Expression will intensify impression.

This means individual work with the children and will take time, but this power to make clear images in the mind and to express them in drawing, speech, and action, is of immense value, and will make all literature and history much easier to understand, and is necessary in any process of thought.

Every lesson should be repeated at least twice. The work should be hung up and the children should criticize the drawings freely. That will be excellent language work.

The children should be encouraged to bring in each month throughout the year such printed

illustrations as they can find, of animals, people and landscapes, and make them into scrapbooks, say every two months or other suitable period.

Railroad folders and the advertisements in magazines often have very good material. Get a Santa Fé folder for Indian life.

THIRD GRADE.

The general subject for illustration for the year is the life of the time when the existence of human beings depended upon the animals they could trap or kill, or the fish they could catch.

The collecting of pictures should be kept up every month throughout the year. Towards the end of the year the modern methods of providing animal meat and fish should be studied, as the stockyards and packing houses of East St. Louis, and the fishing industry of the New England and Northwestern coasts.

Trade catalogs, magazine advertisements and newspapers all have material well worth saving, and that will be very useful in all the school subjects. Work out some convenient way of saving and sorting this material, so that it can be readily used. A good method of keeping reference material will be of very great immediate and still greater future value to the pupils and the teacher.

FOURTH GRADE.

The general subject for illustration is the life of the time when the nomadic or roving races were settling down and tilling the ground, raising crops, building villages, and laying the foundations for civilization. The development can be brought up to the present day of highly developed plowing and harvesting machines.

Bring out the facts in story form as much as possible. Have the children act out this early life. Play at being Indians or Israelites or other primitive nations. The life of any of these nations could be well developed in a year's time.

The International Harvester Company issues some very useful material as a means of advertising.

FIFTH AND SIXTH GRADES.

The general subject for illustration for the year is Methods of Transportation by land and water.

Bridges and State or National Roads may come under the head of Land Travel, and Canals under that of Water Travel.

Trade catalogs are very useful. Collect illustrations and have them arranged according to some system, in scrapbooks, portfolios or boxes.

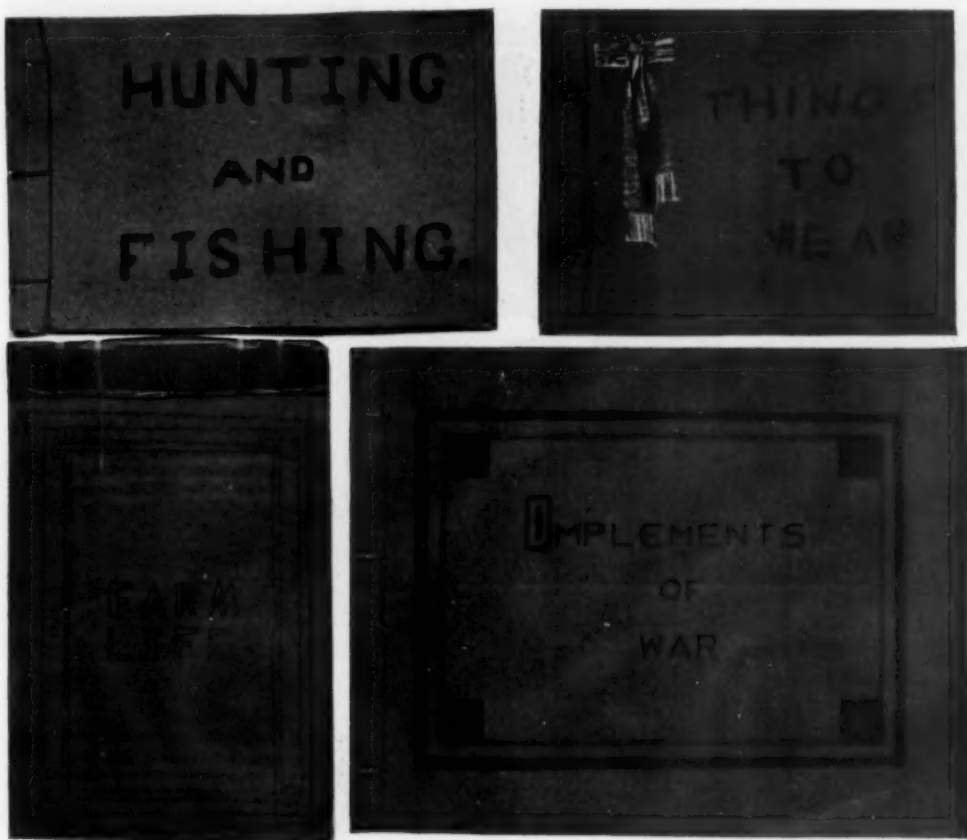


PLATE I. Four covers of booklets referred to by Mr. Talbot: 1. By Ethel McClure, IV. 2. By Jennie Ronveaux, IV. 3. By Ada Dorsey, IV. 4. By Nellie Burnette, VII.

Use them constantly for: Language, Geography and History, and as the basis for making Original Illustrations, as the illustration of the Trail of the American Pioneers, or the voyages of Eric the Norseman, or Columbus, or Drake.

Railroad and steamboat folders have very good material relating to travel and should be collected during September and October. Magazines like the *World's Work*, *National Geographic Magazine*, *Travel*, and *Scientific American* are excellent in that direction.

SEVENTH GRADE.

The general subject for illustration for the year is the Value of War in promoting art.

This will deal largely with military costumes, and weapons, from the primitive spear

up to the most highly developed battleship.

It may also include illustrations of historical battles, as Marathon and Waterloo, and all kinds of fortifications, especially the castles of the Middle Ages; as the understanding of much literature depends upon the ability to understand and picture in one's mind the military conditions in Europe in the Middle Ages.

Correlate this with the study of Literature.

Read "Ivanhoe" for English conditions, "Quentin Durward" for French, and "Anne of Gierstein" for German conditions.

The "Fair God" by Lew Wallace gives the war methods of the Aztecs and the Spaniards, and "Westward Ho," by Charles Kingsley vividly portrays the thrilling experiences of the English adventurers of Queen Elizabeth's time.

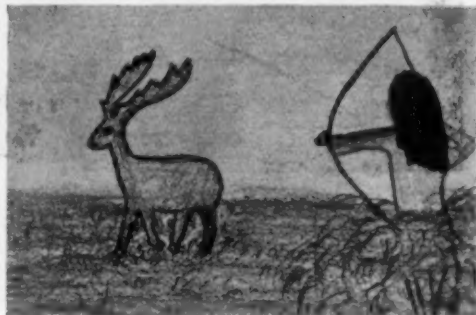
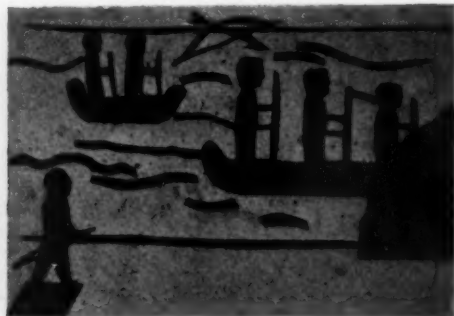
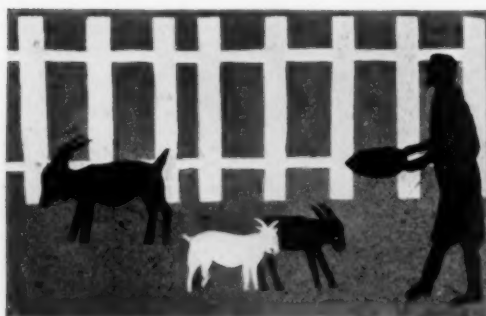


PLATE II. (A) Three pages from a Robinson Crusoe booklet by Elma Blackwell, IV: 1. Crusoe feeding his goats. 2. The approach of the mysterious visitors. 3. The welcome of a stranger. (B) Three pages from a booklet on Indian Life by Birdie Roy, IV: 1. An Indian village. 2. An Indian in his canoe. 3. An Indian using his bow and arrow.

These are all pieces of literature that the pupils can appreciate and understand, and historical inaccuracies can be pointed out as they crop up.

Improve the opportunities these afford for landscape work, as a castle on a hill, or one of the Crusaders returning from Palestine. In the first case the landscape would be dominant, in the second the landscape would be a mere background to the dominant figure.

These illustrations may be in pencil, crayola, pen and ink, or in water color, they may be a mere rapid illustrative note or sketch, or may be a worked out picture, but they *must illustrate*.

EIGHTH GRADE.

The general subject for illustration for the year is Modern Industries, or the Arts of Peace.

The Nineteenth Century developed the arts relating to the development of Material Pros-

perity more than any other period of the world's history. Our pupils ought to realize this, and study some definite phase as the evolution of the means of lighting from the blazing torch to our most developed forms of electric lighting. The change in clothing customs through the ages, the methods printing, weaving, and building are all good subjects for illustration.

Each pupil should choose a subject and follow it up through the year.

The pupils should at once begin the collection of printed illustrations relating to their chosen subject.

Each pupil should have at least one drawn illustration each month on this general subject of modern industries.

Mount the drawings and illustrations on one or both sides of 11 x 14 inch sheets of bogus paper or such other size and material as may be preferred. Leave $\frac{3}{4}$ inch space at left side for binding. Include in the booklet, a composition, as work in English language, on the subject of the booklet. Plan the cover to suit the writing and drawing paper.

Bind in the Japanese or any other good method that allows the pages to lie flat and show all the work, with margin between the drawing and the binding.

Design a cover for the booklet in which geometric forms are used entirely. Have title in good Roman letters.

Examining the results of this illustrative drawing in some recent scrap books made by the pupils, we find considerable variety of individuality, in the choice of material, the way it is mounted, and in the design for the cover.

In some cases the book is entirely filled with original drawings, as a bulky volume of twenty-three pages showing the Life of Robinson Crusoe, by Elmer Blackwell of the Alta Sita School, Fourth Grade, age 11 years. Most of the drawings are in Crayola, but several are black Silhouette cuttings, and one illustration shows both black and white cuttings mounted on bogus paper. The drawings show considerable power of imaging word pictures.

In another case the booklet is entirely filled with cuttings from newspapers or

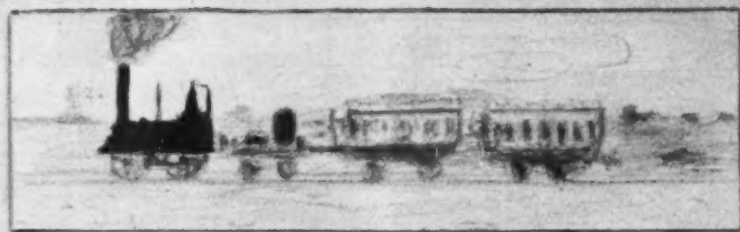
magazines, as "Travel on Land," by Helen Eckels, Grade 6 of Monroe School. There are only three pages but nearly all phases of travel on land are shown, including camels, dogs, oxen and elephants, the stage coach, the old and new style locomotive, the trolley car and the up-to-date automobile. It is impossible for anyone to make such a collection and arrange them in order, without having a clearer conception of the methods of travel than they would have without such collection and arrangement.

One book marked "On the Sea," by Edward Gain, Grade 5-2, age 11, Horace Mann School, shows a good set of pen and ink drawings of "Boats" from the time of Homer to the motor boat of today.

A sixth grade booklet by Ada Hewitt of Horace Mann School, shows the Life of Columbus in a series of good pencil drawings.

"Implements of War" are shown in a booklet by Nellie Buonette, Seventh Grade, Webster School, by a series of printed pictures showing the various phases of war, and by some drawings of Greek Heroes and weapons. The cover is tastefully decorated in blue and orange on brown cover paper and the title is in very good lettering.

Two Eighth Grade booklets on the "Arts of Peace" have different treatments. One by Percy Piper, Grade 8-2, age 13, of Monroe School, shows some very tasteful drawings, and the descriptive matter in decorative lettering, with a wide margin of paper, illustrating "Methods of Lighting." The title page has some decorative forms suggesting the light from a diamond. Following



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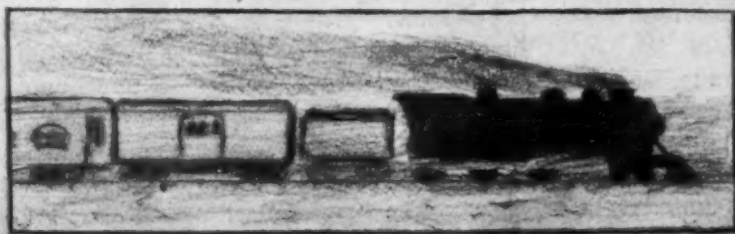


PLATE III. Page of clippings, Helen Eckels, VI; of drawings, William O'Leary, VIII.

pages show the method of lighting by candles, lamps, gas and electricity. A sheet of printed clippings illustrate oil, gas, and electric street standards.

Another book on the "Arts of Peace" by Wm. O'Leary, Grade 8-1, Webster School, shows by drawings the "Evolution of Aviation, Sailing Ships, the Bicycle and the Locomotive;" and by printed cuttings, "Clothes, Cloth, Lighting and Heating" and on the last page the evolution of "The American" as shown by contrasted illustrations of costumes.

A book of the Fifth Grade merely marked "Silah," entitled "Travel by Water" is composed entirely of clippings. It shows the trans-Atlantic liners of today, the sailing vessel of Paul Jones' time, the river steamers of the Mississippi, Indian and modern canoes, the market boats of China, an ice boat, and the latest battleships.

A Third Grade book by Beatrice Hawkins, Franklin School, called "Modes of Travel" shows by clippings the development from the stage coach, to the automobile and aeroplane.

"Hunting and Fishing" is illustrated by a booklet by Ethel McClure, Grade 4-1, age 9, Webster School. They are well chosen and nicely arranged.

Earl Fiss, Grade 4-1 of the Slade School shows in a book called "Out

Door Neighbors" a series of drawings of animals, including a beetle, butterfly, snake, mole and turtle. I believe they were all drawn from the living object.

Elizabeth Adams, Grade 2-1, age 7, Monroe School, shows in her booklet a great variety of "Outdoor Life."

A booklet marked "Farm Life," by Ada Dorsey, Grade 4-2 shows in the front a series of Silhouette drawings in black crayola illustrating primitive methods of farming. Further on in the book the very latest forms of agricultural implements are shown by clippings, including a steam plow.

A Fourth Grade book from Lincoln School called "Indian Life," by Birdie Roy, shows a series of drawings illustrating the story of Hahatonka. They are in colored crayola, have considerable life in them, and show good color and good space divisions.

Jennie Ronveaux, Fourth Grade of Franklin School contributes a book on "Things to Wear" showing cuttings from fashion plates.

The pupils like making these scrap-books. The books provide a motive for drawing and design, encourage research, illuminate the other studies, and give opportunity for the exercise of good taste, and careful workmanship in binding, and certainly add to the pupils stock of information.

DO NOT THINK YOU CAN LEARN DRAWING ANY MORE THAN A NEW LANGUAGE, WITHOUT HARD AND DISAGREEABLE LABOR. BUT DO NOT, ON THE OTHER HAND, FEAR THAT YOU MAY BE UNABLE TO GET ON FOR WANT OF TALENT. I HAVE NEVER YET MET WITH A PERSON WHO COULD NOT LEARN TO DRAW AT ALL. *Ruskin.*

Progressive Drawing for Little Children

By Elizabeth Erwin Miller

School of Education, University of Chicago

This is the first of a series dealing with the problems of teaching graphic representation. The second presents illustrative drawing in a most helpful way, the Norsemen being the subject. *Editor.*



Elizabeth E. Miller

THE illustrative drawing of little children is frequently regarded merely as play to be allowed for a time until the children are mature enough to undertake serious work in representing what they see. The free, spontaneous drawing which little children produce so readily, is an important form of expression that should always be encouraged. If, however, it is not only encouraged, but is also supplemented from the first by a line of work which is as definitely and systematically planned as are lessons in language or arithmetic, the progress of the children is much more rapid. Practice in free illustrative drawing gives a valuable facility in pictorial expression, but when unaccompanied by some specific study, it does not develop far beyond the use of crude symbols.

A systematic training which takes a few of the most important of these symbols as its starting points and develops ability to draw these particular things with considerable skill and knowledge, makes the illustrative sketching increasingly satisfactory to the children when they are approaching the age at

which their crude drawings no longer please them.

There is doubt in the minds of many people as to the wisdom of teaching drawing in these first years by a series of definite steps. One meets the following questions:

First,—Is the free expression of the children checked and does their illustrative drawing tend to become mechanical, when, in the lessons devoted specifically to drawing, they are taught the general shape of a few objects by detailed, progressive steps?

Second,—Does the knowledge gained by this detailed study show in the free sketching, or when left to themselves, will the children go back again to their crude symbols?

Third,—When children have learned a given form in detail, for example, a bird, are they satisfied to repeat it just as they learned it, or does it prove a means of getting a variety of effects? That is, does one position well learned help the children to draw the same thing in different positions? Does it also help them to understand, and draw better, what they see in nature?

This is the first of two or three articles, which will give in detail the steps followed in presenting different subjects to primary children in the Elementary School at the University of

Chicago. They will show the results obtained, and the effect upon the freedom of expression. The articles are planned with the hope that from a presentation of actual classroom facts some conclusion may be drawn which will contribute towards an answer to the foregoing questions.

These articles take for granted that the illustrative sketching continues to be spontaneous during these first years. Consequently they do not deal so much with the free pictorial story-telling as with those lessons which are planned to give steady gain in power to draw certain selected things, and thus to accumulate a well understood graphic vocabulary which will continually enrich the power to sketch freely.

As the children throughout the primary grades of this school devote much time to the study of birds in connection with their natural history. I shall take this subject of birds as an illustration.

In the first year only a few of the typical birds in the vicinity are chosen for observation and study, in a simple way. In the second grade, the children learn to recognize more birds and are capable of going into the question of their habits with much more detail. During the third year, the subject becomes even more complex, and involves the making of charts which show individual observations on part of the child. Thus, there is a definite progression in this phase of the natural history throughout the grades.

In exactly the same manner, there is a definite progress from year to year in the drawing. The series of steps by which it was presented is as follows: The first grade children were familiar

with the sparrow; they had observed it in their natural history, and were now ready to learn to draw it. Little children, if left to themselves, draw out of their heads. The crude concepts which they already have, must be developed into more adequate ones, and this can be done only by having a knowledge of the actual construction of objects. For this reason a hectographed copy of a sparrow was given to each child, and with this a piece of tracing paper. The children were told to trace the bird first on one side of the tracing paper and then on the other, using black crayola or a soft pencil. With this tracing, three or four birds were drawn, some facing one way, some another. (Fig. 1.) Thus the children were led to follow with actual pencil point and muscular movements, a good outline.

As soon as the majority of the class seemed to be making the tracings with freedom, the children were allowed to cut out one of the birds. This was used as a pattern, by means of which several others were cut. This bird was placed in a specified position on the paper, and then the children cut around it (Fig. 2). The next step was the freehand cutting of the shape of a sparrow, following as well as could be remembered the cuts made when the pattern was used (Fig. 3). By this time the class as a whole had some idea as to the general lines upon which a bird was built, but the children were as yet unable, simply by looking at the natural form, to represent the characteristic lines of a sparrow. In order that each child might be able to do this, attention was called to the slant of the sparrow's back. (This was

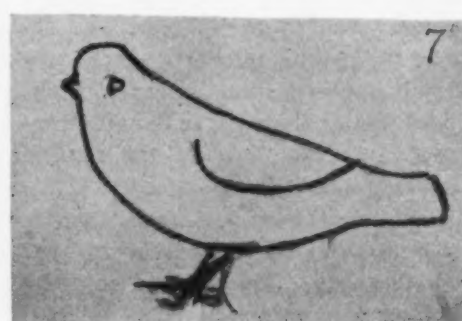
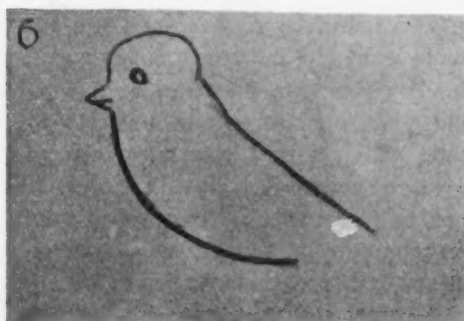
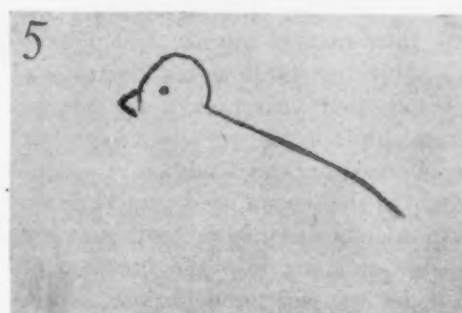
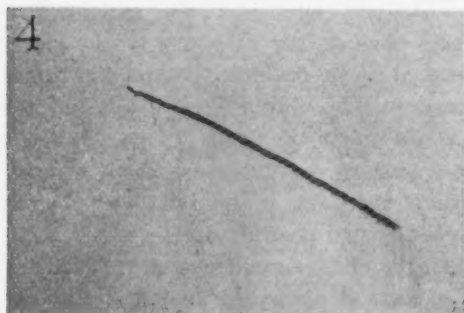
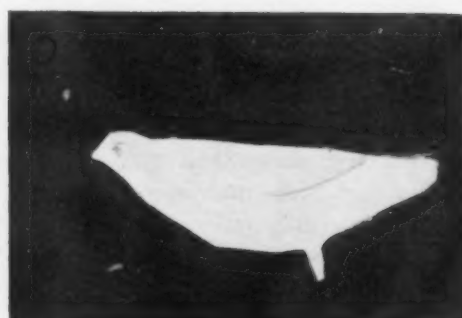
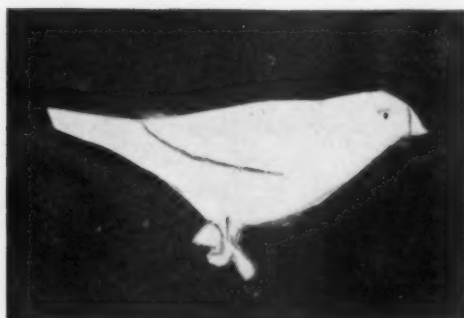
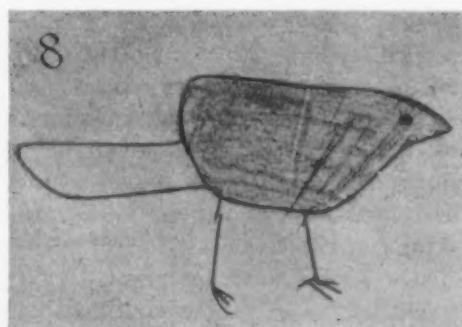
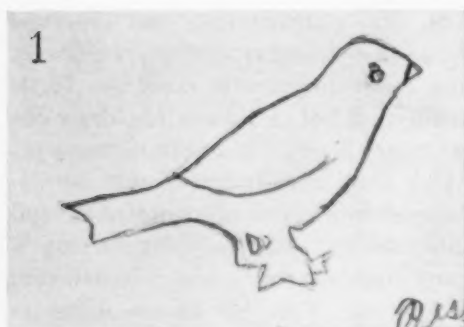


PLATE I. A Sparrow. 1, Traced; 8, Sketched off-hand; 2 to 7, Evolved by teaching.

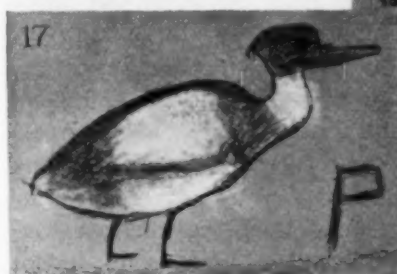
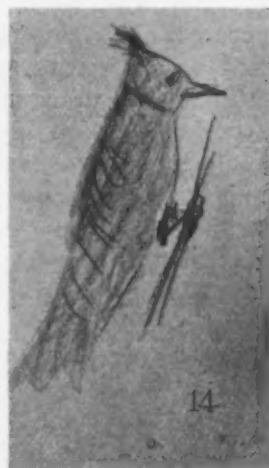
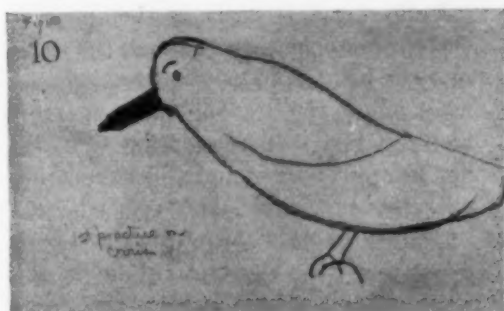


PLATE II. Typical drawings of birds by primary children, under the supervision of Miss Elizabeth E. Miller.

seen from the hectographed copy and the stuffed specimen.) The children practiced showing that slant by a movement of their hands in the air. The teacher and several children then made it upon the board. Then every child drew it with one stroke upon a piece of paper (Fig. 4). This furnished a place for beginning an expressive structural line on which the other lines might be built, and with which they might be compared. Next in order the head and bill of the bird were taken. In the same way these were drawn in the air as the teacher drew them upon the board. Upon a second piece of paper the line for the back was again drawn, and this time the head and bill were added, thus giving another step in the process of form building (Fig. 5). Upon the third piece of paper the back, head and bill were readily drawn, and the line under the breast of the bird was added after practice in drawing it in the air and on the blackboard (Fig. 6). Then a whole bird with tail and legs, was drawn upon a fourth sheet (Fig. 7). Children have a great tendency to make the legs of a bird vertical. This was partially overcome by having them place their pencils so that they pointed in the direction of the slant of the legs.

By the time this series of definite steps was over, there was not a child, out of a class of thirty, who could not draw a sparrow which would be easily recognized as such. In order to illustrate more fully the progress which resulted from these steps, I have shown Fig. 8, which is the average drawing of a sparrow, done with absolute freedom, before this series of lessons were begun,—that it might be compared with Fig. 7.

Following this study of the sparrow, the crow was learned in much the same manner. It would be of interest to note what points the drawing of the sparrow had supplied as a foundation that did not have to be re-taught in connection with this new topic, and which helped to interpret this form of the crow. They were: the slant of the back, the head and bill, the line under the breast, and the legs and tail. The slant of the back was compared with that of the sparrow, and after being drawn in air was put upon paper. Then, in the above succession, the other lines of the crow were drawn. Fig. 10 shows the first drawing of a crow after these steps. Plate II, Figs. 11 and 12 show the average results after the children had practiced drawing crows on the board.

Much less time was needed for the next subject, which was the jay bird, because the same series of steps were followed. Thus satisfactory results came more quickly. Some practice was needed upon the head and bill of this special bird (Figs. 13 and 14).

These birds were taught in three weeks, a twenty minute period being given to it daily. The work on the sparrow took, perhaps, half of this time.

Other kinds of drawing were given for several days, then the children were asked to draw jay birds again, having no help. The majority of the class got such a result as is shown in Fig. 15. A woodpecker was held up, and with very little questioning on part of the teacher, the class drew it, getting the results shown in Fig. 16.

One test of a method is to see whether its effects are permanent, and whether the children follow the same method

of procedure and get as good results after intervals of time in which they are doing other kinds of work, as they did when the method was being presented to them. For several weeks, the subject of birds did not come in the art work. Then at intervals the children reviewed the different birds they had learned, and the robin and duck were added to the list. The results were equally as good. There were only two or three children who did not, of their own accord, follow the method they had learned in drawing birds (Figs. 18, 19, 20).

There has been some question as to whether the class would not lose interest through having to do the same thing again and again. It was my experience that the interest increased, each time the bird was drawn from a different standpoint, or a different bird was taken. The children enjoyed applying the knowledge and skill they had already gained, to the new problem which varied sufficiently to require some new interpretation, and yet made use of all that had been learned before.

The close of each year should show an increase of definite and usable knowledge. The new work of each succeeding year should be based upon the processes learned during the year previous, with constant drill upon both old and new acquisitions in order that they may become permanent possessions.

In the case of the particular topic of birds used in this article, as an illustration of progressive method, the children at the close of the first year in school should know by heart the general lines upon which any bird is constructed, and

be able to draw a few particular birds well. This means that they have drawn them repeatedly on paper and on the blackboard until the forms are as familiar as those of handwriting. It is this kind of knowledge and familiarity which gives children ability to produce well drawn shapes with the same freedom that characterizes their first crude attempts. In this phase of the drawing, there are many chances to review the bird forms which the children have already learned. The results which can be expected from children in the second year are in advance of those of the first year in the following particulars, as may be seen from the illustrations (Plate III, Figs. 21, 22, 23). Many of the spring and winter birds can be readily drawn; there is greater freedom on part of the children in their method of drawing; there is much less need of questioning, and thus more independent work; attention is given to smaller details, such as bills, shapes of heads, and slant of legs and tails; there is also the comparison of sizes of different birds.

In the third year there are occasions for drawing the same birds which were learned in the first and second grades. It is at this time that the children show the ability for adapting any form once learned.

The following incident shows how previous careful and detailed study of a bird form develops ability to represent characteristics readily.

A group of third grade children had been on an excursion and had seen about fifteen kinds of birds, many of which they had never attempted to draw. The stuffed specimens of these were placed before the class and each child

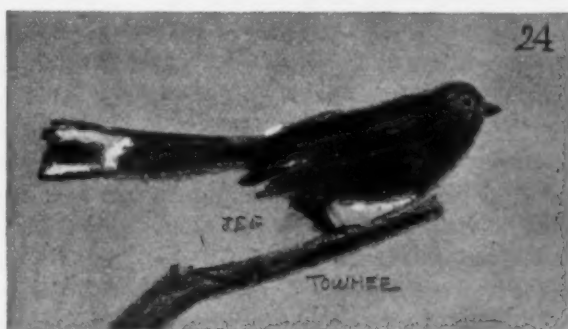
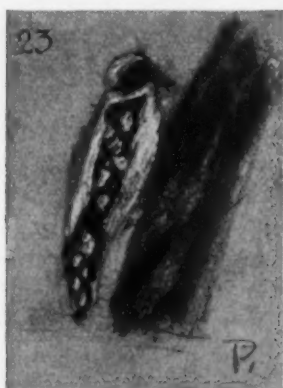


PLATE III. Results from second year children who the previous year had been taught a good method of drawing.

was told to choose the bird he liked best and draw it. No suggestions from the teacher were given. The results of the study of structure of bird forms are evident in these drawings. The few

forms which the children had learned with some thoroughness helped them to interpret the new forms, either because of their similarity to or difference from the old and familiar shapes. A-

mong the results there was not one which could not be easily recognized. Figs. 24 and 25 show the average of this work.

At another time the children were told to draw any one of the fall birds from memory. This happened several months after these birds had been seen. It was interesting to note that every child in the group drew his bird according to the method by which he was first taught. The average results of this are found in Figs. 26 and 27.

In the third year the previous experience and increased maturity of the children make possible a still closer study of birds. The children are able to draw any bird with which they are familiar. A great increase in skill is shown over second grade, and much more independent work can be done. The less evident characteristics of birds are observed and

noted, and a more careful record is made of the relation and proportion of parts. This work with birds throughout the primary grades is one evidence that if the child is taught the actual construction of the object from the first of his school work, that he will use this form when left to himself, rather than his original crude symbol,—provided that he has opportunity for a certain amount of drill upon it.

This also indicates that the first symbol taught does not remain fixed with the child, but that it becomes a definite starting point, to which is assimilated the increasing store of facts of form which is accumulated by further study. Such a beginning thoroughly mastered gives a child confidence, and is an important influence in binding together his later knowledge of similar forms into a coherent whole.

IF YOU DESIRE ONLY TO POSSESS A GRACEFUL ACCOMPLISHMENT, TO BE ABLE TO CONVERSE IN A FLUENT MANNER ABOUT DRAWING, OR TO AMUSE YOURSELF LISTLESSLY IN LISTLESS HOURS, I CANNOT HELP YOU: BUT IF YOU WISH TO LEARN DRAWING THAT YOU MAY BE ABLE TO SET DOWN CLEARLY, AND USEFULLY, RECORDS OF SUCH THINGS AS CANNOT BE DESCRIBED IN WORDS, EITHER TO ASSIST YOUR OWN MEMORY OF THEM, OR TO CONVEY DISTINCT IDEAS OF THEM TO OTHER PEOPLE; IF YOU WISH TO OBTAIN QUICKER PERCEPTIONS OF THE BEAUTY OF THE NATURAL WORLD, AND TO PRESERVE SOMETHING LIKE A TRUE IMAGE OF BEAUTIFUL THINGS THAT PASS AWAY, OR WHICH YOU MUST YOURSELF LEAVE; IF, ALSO, YOU WISH TO UNDERSTAND THE MINDS OF GREAT PAINTERS, AND TO BE ABLE TO APPRECIATE THEIR WORK SINCERELY, SEEING IT FOR YOURSELF, AND LOVING IT, NOT MERELY TAKING UP THE THOUGHTS OF OTHER PEOPLE ABOUT IT, THEN I CAN HELP YOU, OR WHICH IS BETTER, SHOW YOU HOW TO HELP YOURSELF. ONLY YOU MUST UNDERSTAND, FIRST OF ALL, THAT THESE POWERS WHICH INDEED ARE NOBLE AND DESIRABLE, CANNOT BE GOT WITHOUT WORK.

Ruskin.

Co-operative Art Instruction

TEAM WORK BETWEEN THE JOHN HERRON ART INSTITUTION
OF INDIANAPOLIS AND THE PUBLIC SCHOOLS

By Lillian Weyl

Art Department, Public Schools, Indianapolis



Lillian Weyl

TO bring joy to the lives of the children for whose education she was helping to plan, was Miss Seegmiller's creed. She believed in Art as a means of enrichment of life, and her missionary spirit led her to lay hold of everything of beauty that could be made to contribute to this joy and enrichment of life for the Indianapolis children.

We have always marveled at her generosity in service and in providing teachers and children with inspirational materials, demanding only that this service and these materials should count for growth in appreciation of beauty and power to do on the part of those to whom she gave. She felt that the Art Institute would fall short of its limit of usefulness to Indianapolis if it did not make its appeal to every family, and it seemed plain that the greatest number of families could be reached through the school children.

To that end, she appealed to the Superintendent of Schools, and to the Art Association, for help in forming plans for Art Institute extension work. With their co-operation, a beginning was made in the matter of setting the Art Museum at the service of the school children.

The first step was the arrangement, in 1907 and 1908,—for a five cent admission for school children to the Exhibits at the Art Institute. This greatly increased the attendance of children for the year, and aroused the interest of the community in the Art Institute work.

The following year school children and teachers were admitted free at all times, and the number of children visiting the Institute was 4,811.

In 1909 an act of the legislature providing for a tax on the city of Indianapolis for the benefit of the Art Institute, was passed. This act demanded that the Art Association should admit school children free to all exhibitions and lectures of the Institute, and in addition should grant fifty scholarships to school children of Indianapolis for instruction in the Saturday classes of the Art School. It was decided to offer these scholarships to pupils in the seventh grade, and to award them through competitive examination.

Would there be fifty children from seventh grade schools who would wish to exchange a half day ordinarily devoted to baseball or other recreation for one devoted to an Art lesson? Notices of the examinations were sent out to the schools, and with some concern we awaited returns. Applications came in promptly, and by dozens, until,

on the day set for examination, fifteen rooms were required, and we passed out pencils and paper; color and brushes; cups and sponges; paste and scissors to six hundred as eager boys and girls as one could wish to see.

The fifty successful competitors worked every Saturday of the school year, and the following year twenty-five of them formed a Saturday class, paying tuition. The other members of the class had either gone to work or left the city. Everyone was accounted for. In this same year, as the result of the quickened interest of the schools, there was an attendance at the Art Institute of 17,240 school children during the one exhibition of the work of Augustus St. Gaudens.

In 1911 and 1912 one hundred scholarships were granted, fifty to seventh grades and fifty to High Schools.

Last year, through a contract between the Art Association and the Board of School Commissioners, Miss Seegmiller was made Director of all extension work at the Art Institute. Under her supervision, and with the most enthusiastic support of the Art Association Directors and the untiring assistance of Mr. Fred-eric Allen Whiting, then Director of the Museum, it became possible to enlarge

the plans so that the Art Institute could supplement abundantly the regular lessons in Drawing in all grades of the Public Schools, and illuminate and make more vital the work in other subjects as well, especially those of History, Geography, and Reading.

The plan for last year included the Saturday Scholarship Classes, made up of one hundred pupils chosen because of talent as shown in daily work in the seventh grades and the High Schools; a class of teachers in Public School Art work; a class for teachers in Design and one in Pencil Handling and Perspective. There was an evening class in Design for young men out of school but under twenty-one years of age,—this especially intended for young men employed during the day as printers, engravers, decorators, etc. Provision was made for classes from sixth to eighth grades to work during regular school hours under the direction of their grade teachers, and studying special exhibits which were arranged to supplement the work scheduled on the regular school programs in different subjects. There were visits through the picture galleries made by Public School classes under the guidance of the Docent, who explained the exhibitions.¹ There

¹ Here is a sample paper written after one of these talks in the Museum:

February 27, 1913.

Some things I remember about the talk Mr. Steele gave us at the Art Institute.

- (1) Two ways of looking at a picture—from a purely critical point of view—and by only looking at the beauty one gets out of a picture.
- (2) All good pictures have:
 1. Good perspective.
 2. Harmonious colors.
 3. Hold together well.
 4. Show distance.

(3) Two kinds of pictures

1. Partly unfinished or those which were painted quickly at one sitting (sketches).
2. Paintings which have a very high finish and can stand close inspection.
- (4) Every picture has a certain air about it, it may be a gloomy air such as one sees on a foggy day, or a bright sunshine feeling such as one sees on a sunny day.
- (5) The picture I liked best was Mr. Steele's picture of the snow in the woods, the one with the brook in the center of it. A picture painted either near sunrise or sunset.

WINTHROP KELLOGG

Shortridge High School, Scholarship Class.

were illustrated talks to children of various grades in correlation with the school program. These talks related to Art History and Industries. For some schools remote from the Art Institute, and consequently unable to make frequent visits, glass covered cases were made, in which such articles as textiles and prints could be sent directly to the school buildings to be studied in the school rooms.

As it would have been impossible and undesirable to have Public School Classes working from museum materials throughout the galleries, the Art Association very generously set aside a large room to be known as the Children's Room, on the main floor of the Museum Building, for the use of the children's classes visiting the Art Institute for study.

Mr. Whiting was particularly happy in his choice of articles of interest to children which had place in this room throughout the year. A peacock with tail outspread, making a glorious spot of iridescent color, was always a source of delight to the younger children. Japanese stencils were placed in the windows, so that the minutest details of their finely wrought patterns sparkled clear-cut in light and dark. There was the Suit of Armor which never failed to interest the boys; the painting of the Taj Mahal and the beautiful piece of portraiture by Sargent called "The Story Hour."

This room was given over from month to month to children of the different grades as a class room in which to make special study of museum materials. The equipment for work was simple, but quite adequate. There were fold-

ing chairs which could be placed so as to give the pupils opportunity to work near any article of the exhibit chosen for study. There was a small cabinet on rollers, for the teacher's convenience, onto which were neatly stowed water colors, brushes, paper, cups, charcoal, oil-crayons, drawing boards, and other materials, enough for classes of fifty children, so that it was a matter of a few minutes to get a class equipped for a lesson and started to work.

One month was devoted to the study of Oriental Rugs from a beautiful collection loaned by dealers and collectors in Indianapolis for the use of eighth grade pupils. The children made a study of these rugs, learned to recognize the different weaves, gained from them some appreciation of pattern, color and texture, copied the designs in charcoal and color, and in some cases, adapted the designs to original patterns.

Another month was devoted to the study of stenciling, with the exhibitions arranged for fifth and sixth grades. There were textiles for the seventh grades; wood-carving for sixth to eighth, and an exhibit devoted to the subject of Books and Book Making, Illuminated Texts and Manuscripts.

February was Lincoln Memorial Month, with exhibitions and talks which drew large numbers of school children to the Art Institute.

Throughout the year the Children's Room was as busy a place as any school room in the city; and teachers and pupils alike were enthusiastic in their praise of this plan for making the school work richer and more vital. •

Transportation of school children from schools distant from the Art Institute

was a problem which presented some difficulty in carrying out the scheme for extension work. Mr. Whiting, with characteristic ingenuity, worked out a plan for transportation by automobile,—the service to be donated by the Hoosier Motor Club, but the end of the school year came before the plan could be tried out.

For the Saturday Scholarship Classes another room, known as the Public School Room, was fitted up in the Art School Building. Here the seventh grade classes were given work in Drawing and Design in advance of the work as laid out for their grade in school; and arrangement has been made to give credit in High School for the work done in these classes. The teachers for these classes were chosen from the faculty of the Art School, the Art Teachers of the High Schools, and the Supervisors of Drawing of the Public Schools.

The High School Scholarship pupils worked in Figure Sketching and Portraiture, and were taught by Mr. Wm. Forsyth and Mr. Otto Stark, two members of the group of artists known as "The Hoosier Group."

The foregoing gives a résumé of the work for last year, and this year Mr. Brown, director of the Art Museum and School, and Miss Fitch of the Art Department, have taken up the plans with enthusiasm, and enlarged upon them; so that we are looking forward to another year of great profit and pleasure in the new work.

All expense of this Extension Work for children has been provided for by the School Board, and their arrange-

ment with the Art Association provides that teachers of the Indianapolis Schools may receive instruction in any of the extension courses at half price.

The children in all classes have been most appreciative of these special privileges, as is testified by good attendance, and by a most creditable exhibition at the close of the school year. The number of children visiting the Art Institute to see the pictures and other exhibits, or for class work under the direction of their teachers, was more than 14,000 in the first six months after the organization of this special work. At first the crowds were so great that it became necessary to require teachers to make appointments for visiting the museum with their classes.

Mr. Whiting said, in his Annual Report to the Association:

"I believe that no work we are doing is so full of hope for the future as this with the school children; and I hope that nothing will be allowed to interfere with its being carried forward with enthusiasm. The children are already interesting parents who had never heard of the Museum to come here."

When, as it frequently happens on Sunday afternoons, we meet John or Florence of our extension classes enthusiastically leading Father and Mother around the galleries of the Museum and explaining the exhibits, while the little six-year-old member of the family is being entertained in the Children's Room at "Story Hour," we congratulate one another that we have been permitted to help in the work of making our Museum like "a city that is set on a hill."



THE SCHOOL BEAUTIFUL

The Peabody School Decorations

By Frederick S. Cutter

Cambridge, Mass.

The Peabody School presented one or two difficult situations that have been successfully met and is therefore of special interest to those who have an old building to furnish with tasteful decorations. The following statement made by Mr. Cutter, in response to a request, may help somebody to solve also the problem of raising funds. *The Editor.*



An old school desk.
Drawn by Walter Sargent.

N THESE days few persons will question the advisability of adorning the walls of our school-houses with suitable pictures and other works of art. To cultivate in children the love of the beautiful and the good, we should place about them all that we can that represents the beautiful and the good. We are all influenced consciously or unconsciously by our environment.¹ I carry no pleasant recollection of the schoolrooms in which I received my early education. The walls for the most part were bare and unattractive. Yet that was the usual

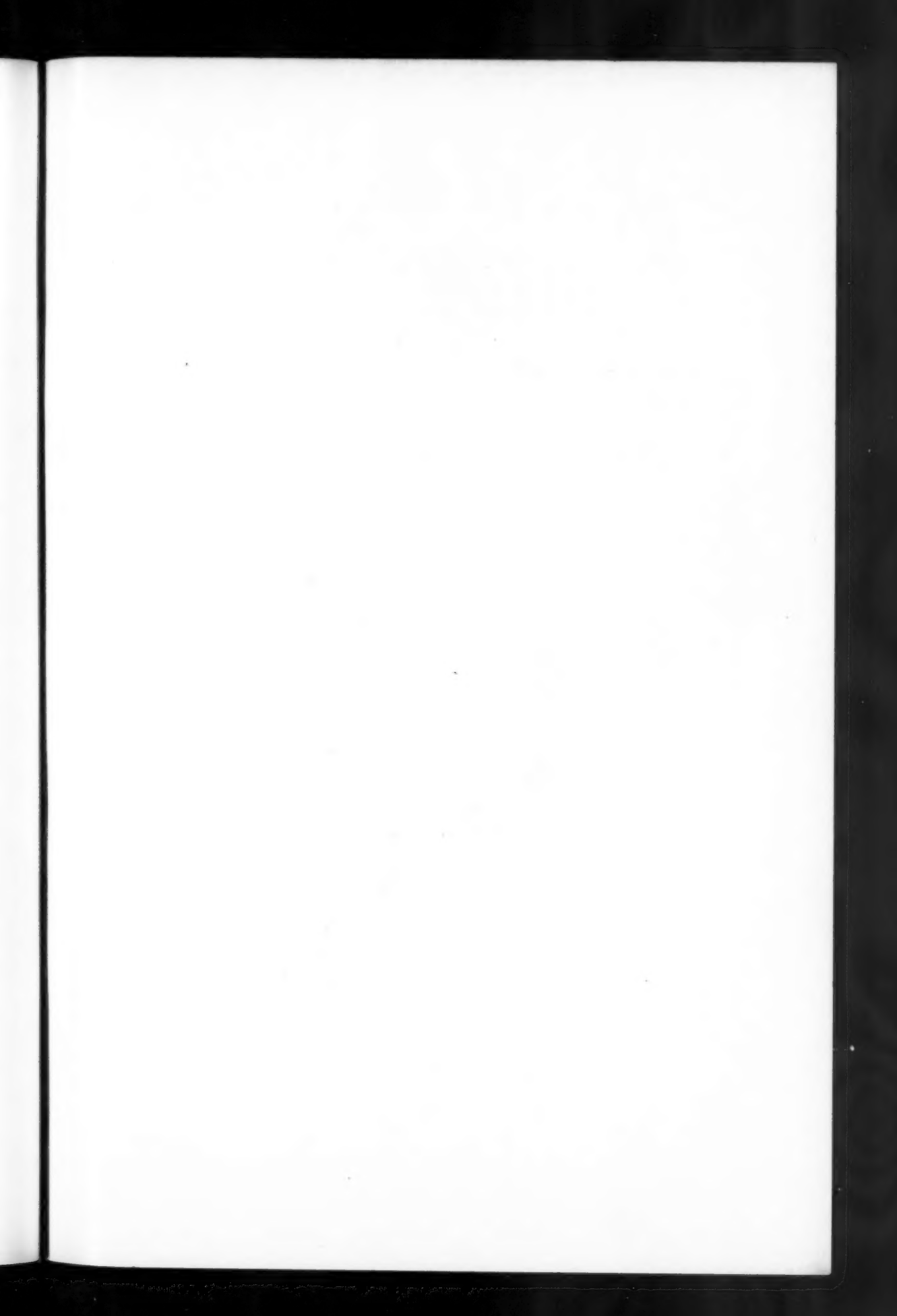
case in the school buildings of that time. But we have come into better days and school life now is made much more attractive for the children.

Upon the completion of the Peabody Schoolhouse in Cambridge about twelve years ago, it was thought best by one effort to raise a sum of money from parents and other friends sufficient to provide pictures and casts for the entire building of fourteen classrooms and assembly hall and also a projecting lantern. The school contains all the grades from the kindergarten to the highest grammar. Instead of attempting to get the money through lectures or other entertainments, a subscription paper was drawn up. The principal himself headed the list with a substantial amount and therefore with better grace could start out to make his per-

¹ As a sidelight on Mr. Cutter's rash statement, read the following from the last report of a Board of School Examiners in a large city in one of our eastern states,—a state that prides itself upon its position of leadership in the educational world:

"While we believe that our public schools should be substantially built with the idea of making them attractive, healthful and sanitary, it is also our opinion that school instruction can be administered in a more efficient and satisfactory manner where there are fewer expensive accessories and incidentals to divert the scheme of public school education from its fundamental purpose. Ornate and richly equipped buildings have often failed to promote practical education in the thorough and successful manner that formerly characterized the work of their plainer and less elegantly equipped predecessors. We believe that too much ornamentation, either in buildings or curricula, is a matter that can easily be carried to an undesirable and unwarranted excess. Make the school buildings plain, practical, safe and sanitary. There is grave doubt as to whether any other kind can be made of real service to any school district."

One does not often see a thing like this nowadays walking about in print in broad daylight. *The Editor.*





A Simple Suggestion for the Living-Room

A group of warm colors with a group of complementary cool colors; the warm colors dominant



I. THE AUDITORIUM, Peabody School. On the wall opposite the Capitol is an equally large photograph of the Houses of Parliament, London. Opposite the Sir Galahad, a masculine ideal, is hung Saint Barbara, a feminine ideal. Opposite the bust of Sumner stands that of Daniel Webster. The Triumph of Alexander is balanced by sections of the Parthenon Frieze.

II. THE STAGE was made endurable to a day audience by blocking up the large central window and by drawing shades across the others. Upon the central panel thus formed the portrait of the man for whom the school was named, Dr. Andrew P. Peabody, painted in oil by Mr. E. T. Billings, of Boston, is hung. This is well supported by busts of Washington and Lincoln on brackets.

CHILDREN'S IDEALS ARE FORMED THROUGH OBSERVATION
AND EXPERIENCE, RATHER THAN THROUGH BEING TALKED TO



Decorations upon the front walls of two primary rooms in the Bigelow School, Newton, Massachusetts. Notice particularly how the casts are supported. Incidentally notice the teachers' work upon the blackboards.

sonal appeals. His presentation of the matter was the more effective as he made but two or three calls of an evening. By giving thought to the order in which he proceeded, he made sure that small subscriptions did not get upon his paper until a goodly number of larger amounts had been secured. With small sums at the beginning, the effort would have failed. The success attained was greater than expected, for the total amount obtained was \$1,010.

Then it was that the pictures were bought. Before the list was finally made up, much time was spent in visiting other schools and getting advice. Selections were made appropriate to the various grades and the plan of each picture was determined before it was settled upon. As far as possible one colored print was given to each room and one of the great masterpieces. For each of the higher grade rooms one historical subject and for each of the lower, a picture telling a story of happy animal or child life. Not one was accepted unless it was large enough in its details to be seen well across the room.

Instead of attempting to cover the walls with a larger number of inferior prints, a limited number of excellent pictures was chosen and these were as

appropriately framed as for one's own home.

For the extensive wall on either side of the assembly hall it was decided to get one large and imposing picture rather than two smaller ones. The cost was greater, but it was justified by the result. The Capitol at Washington on one side, and the Houses of Parliament on the other, solar enlargements, each measuring as framed 50 inches by 80 inches. Further along on the projecting wall is a panel picture. Sir Galahad, 27 by 51, and on the opposite wall Santa Barbara, 24 by 54.

As I look back over the twelve years that have elapsed since these beautiful pictures were placed upon the walls, I feel deeply convinced that they have served a real educational purpose in the training of the hundreds of children who have sat for so many hours in their immediate presence. Nor can one measure, I think, the refining and uplifting influence that has been impartial to the young and opening minds. And furthermore we should take thought of the pleasure that comes to the children while carrying on their work in such a pleasant environment. It is worth while all that it costs. The pictures have also served as fertile subjects for interesting language exercises.²

² An Annotated Catalog of Pictures and Casts, a pamphlet of twenty pages, giving a complete list of the decorations with descriptive text, is of great assistance in such work.

MAKE UP YOUR MIND TO LOOK CLOSELY
AT SOME ONE BEAUTIFUL THING EVERY
DAY, AND THUS LAY UP FOR YOURSELF
A STORE OF DELIGHTFUL MEMORIES.

WHAT THE LEADERS ARE DOING

Good Ideas from Everywhere¹

SPEAK WHAT YOU THINK NOW IN HARD WORDS AND TOMORROW SPEAK WHAT YOU
THINK IN HARD WORDS AGAIN, THOUGH IT CONTRADICT EVERYTHING YOU SAID TODAY.

ART HAS NOT YET COME TO ITS MATURITY.

Emerson.

DECEMBER shines with the afterglow of Thanksgiving and the dawn of Christmas. It is a happy month in most schoolrooms notwithstanding the fact that through all its days the darkened Old Year is tottering to its end. Fortunately the work children are bound to do to help Santa Claus may now be done in school under the supervision and with the help of their teachers. This number of the Magazine while devoted largely to Pictorial Drawing in anticipation of the work of the first month of the new year, contains also specific suggestions for Christmas activities.

Kindergarten²

THE joy of giving is the theme of this month. The gifts which the children choose to make for their friends should be simple,—so simple that every step in the construction can be compassed by the child. Let us not suggest the making of a gift so difficult that the joy of giving will be shadowed by the sorrows of making.

CHRISTMAS TREES. Draw two trees six inches tall along lines similar to those in the accompanying sketch using light weight construction paper and heavy black crayon. Cut on the outline. One of these trees should be cut in toward the center one-half inch at the top and bottom. Cut a five inch slit in the other leaving one-half inch at top and bottom uncut. Bend a slightly and insert through

the opening in b. Adjust so the tree will stand. The children can do all of this work and will enjoy pasting bits of paper for candles and simple toys of their own cutting as well as festoons of shredded white tissue paper for decoration.

L. B. P.

ANOTHER TREE. Our Christmas week program includes an exercise during which the kindergartner draws, upon an outlined Christmas tree, toys chosen by the children. Artistic ability being small and classes large, interest has sometimes flagged before each child has had his turn. We have found that some preparation beforehand makes the occasion a much more festive one. The tree itself is painted on a very large sheet of paper or cardboard, using green watercolor and a large brush. The children at some "in between" time paste on large and small colored circles to represent ornaments and colored strips for candles, with, perhaps, a gold star at the top. The toys are cut, several at a time, from drawing paper, very simple forms being used. At the beginning of the talk we "light" the candles with a bit of orange chalk. As toys are selected they are attached to the tree with dots of paste. Of course the paper toys may, if desired, be more elaborate and kept from year to year. Paper and a pair of scissors should be at hand to meet a demand for some new and wonderful toy.

C. G. D.

THE CHRISTMAS TREE GAME. Choose one child to stand on a chair in the middle of

¹The Editor invites contributions to this Department. Brief accounts of successful projects accompanied with samples of pupils' work will be promptly acknowledged and if published will draw for the author one or more SCHOOL ARTS MAGAZINE coupons, good towards subscriptions or in trade with the School Arts Publishing Company, 120 Boylston Street, Boston, Massachusetts. See advertising pages for goods.

²In charge of the Boston Froebel Club. Address Miss Lucy H. Maxwell, 125 Kent Street, Brookline, Mass.



PLATE I. Steps in the making of a paper Christmas tree.

the ring, four more to stand on the floor around him, four more to kneel around them for the lower branches. All hold out their arms for branches and we have a very effective tree which the children think it great fun to decorate with things picked up around the room, such as balls, paper cylinders for candles, and cubes for Christmas gift boxes. Santa Claus, who chooses the game, distributes the gifts, using great powers of imagination both on his part and on that of the children. A. M. B.

INDIVIDUAL CHRISTMAS TREES delight the very little children. The method of making has already been given in connection with the doll's house. Each child has a long strip of green crepe paper about three inches wide when folded lengthwise. After fringing the free edges he pastes one end of the folded edge to the tip of a large skewer, winds the strip in overlapping rows and after fastening the end, pushes out the fringe to suggest evergreen branches. Each skewer is pushed into a large spool for a standard and over it is dropped a bit of thread-like tinsel. This tinsel comes in envelopes (usually two for five cents) and, although it tangles badly after once using upon the large tree, may be saved to decorate the small ones. Any further or-

namentation detracts rather than adds charm to these little trees. C. G. D.

CHRISTMAS WINDOW DECORATION.

One of the Christmas Customs of our Kindergarten is the making of curtains for our seven big windows. These chain curtains of soft green paper, with window shades run up so that the light streams through are wonderfully decorative and give a warmth and cosiness to the room. We always begin several weeks beforehand using odd moments. Paper chains are familiar to every kindergartner but our chains are much longer than the ordinary ones. We use strips about 8 inches long and $\frac{3}{4}$ inch wide and use the Bradley Construction paper in the green tone No. 12. Because of the length of the strips the chains grow quickly. The chains are fastened by two nails at the top of the window, one at each end, making three festoons of graduated depth. A fringe of chains also graduated is added to the lower festoon. S. E. B.

SIMPLE INVITATIONS.

1. Cut from black coated paper a number of children's heads in silhouette. A charming pattern for these may be found in almost any current magazine in the advertisement of a "home school." Use small sharp scissors and several silhouettes may be cut at once. Let the children paste each on a little booklet of drawing paper washed over with Christmas red. If heavy circles of black crayon are drawn on the booklets good spacing is insured and the result will suggest old-fashioned framed medallions.



PLATE II. The star and the Magi by George Zitter, II, Dayton, Ohio.



PLATE III. Primary paper cutting and coloring for the holidays.

2. Tiny booklets of paper colored light blue with a gilt star pasted on each and tied with tinsel cord or light blue baby ribbon are dainty. Red water color and Santa Claus seals may be substituted.

C. G. D.

3. Tear a piece of white paper and paste on a blue-gray card to represent a snowy hillside. Then paste a small pressed fern on the laminar of a large fern on this snowy hill at intervals for trees. They are very dainty and look quite like real trees.

L. E. L.

Primary

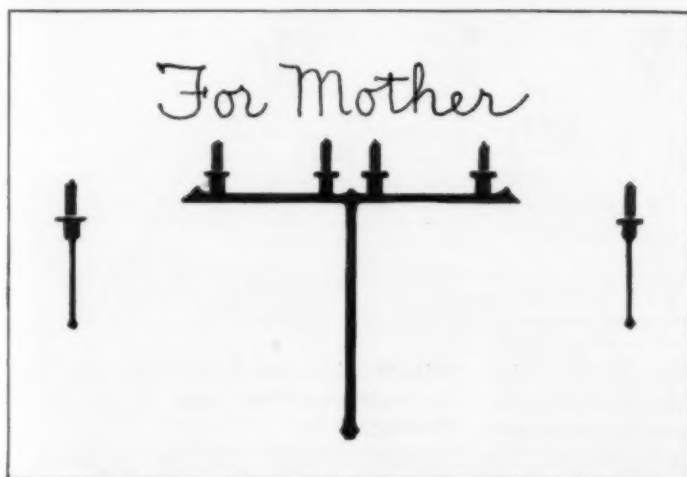
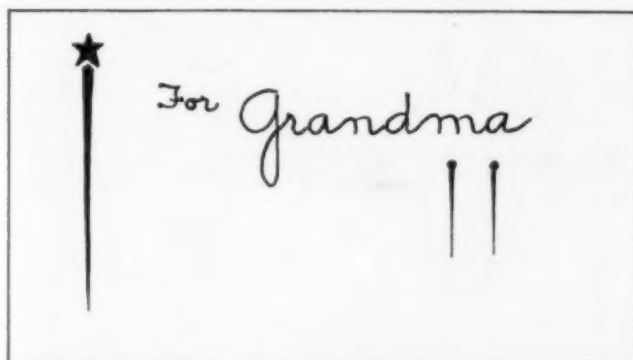
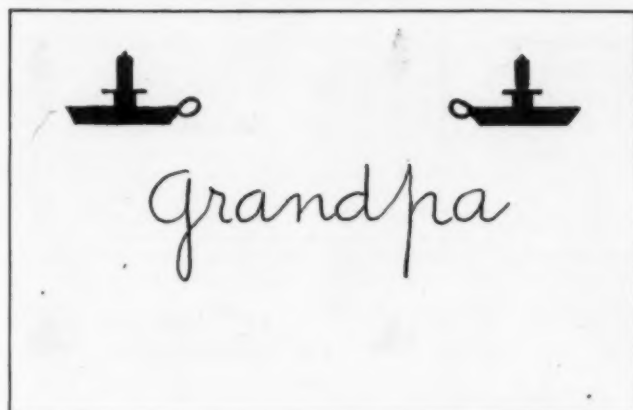
CHRISTMAS is the motive for drawing and making during December. The children's love of strong color finds satisfaction in the symbolic red and green, but the combinations of these hues should be wisely guided by the teacher. Use large areas of red

alone or with white; large areas of green alone or with white; or red and green together, one largely predominating; or white dominant with small areas of red and green.

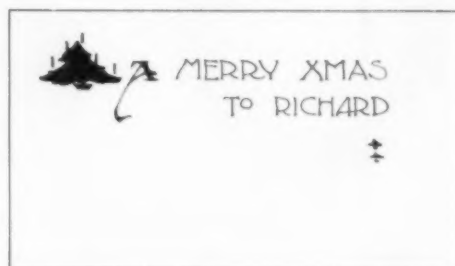
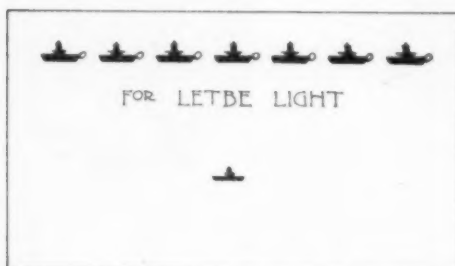
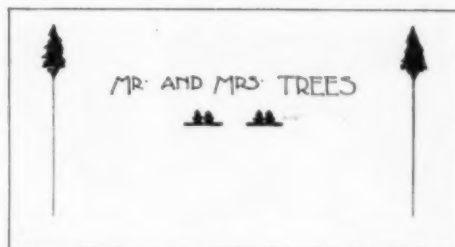
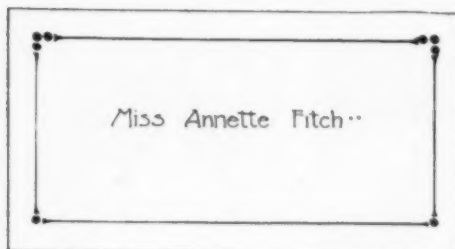
CHRISTMAS ILLUSTRATIONS. The original Christmas story as gathered from the accounts by Matthew and Luke³ is full of vivid word pictures. Perhaps the favorite with little children, is the coming of the Wise Men on their camels, Plate II. Other good subjects are The Shepherds Watching their Flocks, and The Star over Bethlehem. The Christmas customs offer good subjects in abundance. The Yule Log, The Christmas Fire, The Capture of the Christmas Tree, The Hanging Stockings, and all the details of the Santa Claus Drama.

CHRISTMAS CUTTINGS. Here again one is embarrassed with opportunities. The

³ Retold for use in public schools, by Henry Turner Bailey. See *SCHOOL ARTS BOOK*, December, 1902. Republished by L. A. Rankin Co., Boston, 1912.



Designs for presentation cards for Christmas by Fred Hamilton Daniels, Newton, Mass. In these designs the candles, the star, and the circular dots are to be in red; the other grayed portions in dark green.



Designs for presentation cards for Christmas by Fred Hamilton Daniels, Newton, Mass. The circular dots, the candles, the tubs for the trees, the belt, mittens and toque of Santa Claus are to be in red. The large Capital A may be in red also; the other grayed portions are to be in dark green.

decorations for the schoolroom, for the Christmas tree,—festoons, wreaths, transparencies, and other ornaments, because of their larger size are best with the youngest children. The older children might try such work as that shown in Plate III, the three upper ones from

Miss Murphy of Meridian, Miss., and two of the lower ones from Roger MacLaughlin of Flushing, N. Y.

NAME CARDS. For use on Christmas presents, Mr. Daniels, Supervisor of Drawing, Newton, Mass., contributes the following:

These cards have been tried out several years. Children delight to make and use them. See pages 285 and 286.

The symbols are easy to draw and to understand. A successful name card is assured if the symbols are carefully drawn and placed in an orderly manner with reference to the outlines of the card itself.

Use pure color—red and green. Red is the symbol of Love; green suggests a richness, a fullness, a happy and prosperous life. The names may be written or printed

on paper or any such things would never be accepted if he ventures to offer ever so pleasing a new arrangement of them.

What is there in the room that will serve as a suggestion? Good! A fireplace and chimney built by fourth grade children from concrete bricks as manual training. Red paper of a 9" x 9" size is available as well as the regulation drawing paper. We will try to design

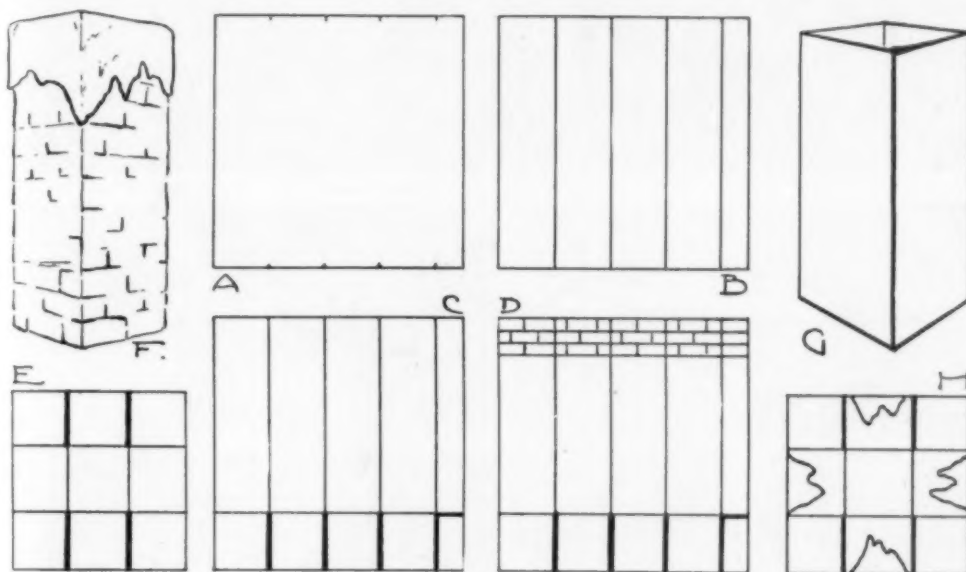


PLATE IV. A chimney candy box such as primary children love to make.

(an opportunity when children *desire* to print well) in black. Santa Claus' beard may be white.

The teacher may copy these designs on the board, using colored chalks. Make the color sing the song of bright good cheer. By suggesting the many possibilities in transposing and rearranging the symbols, any number of new designs may be made by the class. Keep them simple!

Consider the use of appropriate symbols; the five-year-old is more susceptible to increased heart action due to finding a picture of Santa on his bundle than is grandfather.

FRED H. DANIELS.

A CHIMNEY BOX. Here is a teacher and her class who ventures to inform the supervisor that they want a brand-new box for Christmas sweets such as has never been used before by any teacher or class in the town. The supervisor knows too well from the attitude of the room that tissue paper, ribbons, spot designs

and construct a chimney box. This will need four sides, a base and some kind of cap or cover that will "ship and unship" readily. A sketch similar to (F) will show the class the idea that the supervisor has in mind. We will use a 9" square of practice drawing paper to make sure that our plan will work before we tackle the precious red paper.

On two opposite edges of the 9-inch square set off points as indicated at (A). These points should be two inches apart except the right hand ones which are one inch from the edge of the paper. Connect these points using pencil and ruler (B). Draw one line 2 inches from and parallel with the lower edge of the paper (C). Accent the lines indicated and cut on these lines. Fold on all other lines. The children discover that when folded the paper looks like (G). What would make the box look more like the chimney? Lines to show the separate bricks. Our concrete chimney shows the face

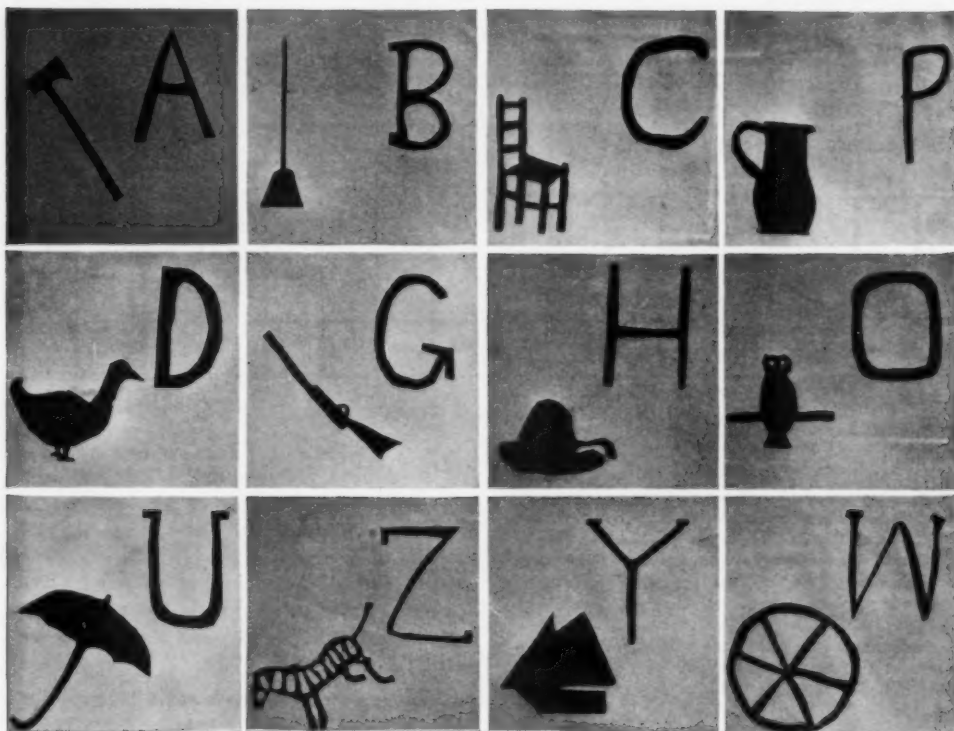
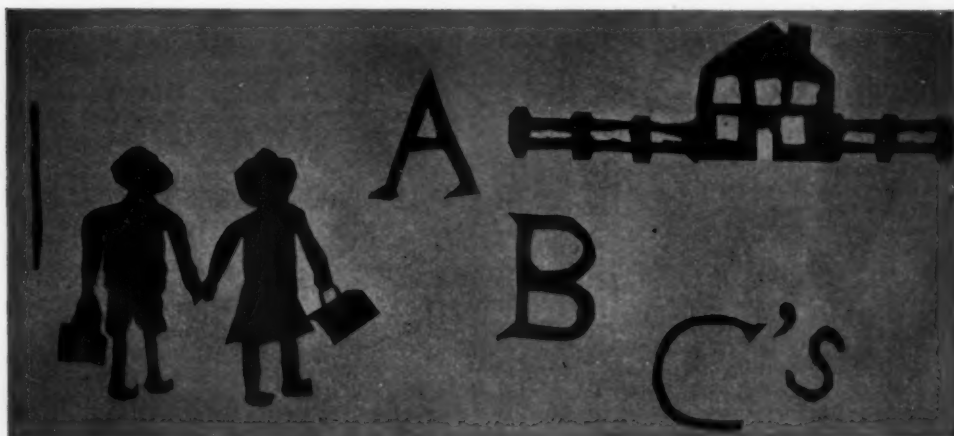


PLATE V. The cover of an A B C book and some of its "plates." Cuttings by second grade primary children.

of one brick and the ends of two on one side of the chimney and on the next adjacent side in the same row or course, the faces of two bricks. This seems to be true of the whole surface of the chimney. What measure could we use to show markings like those on the chimney

with the end of the brick half as thick as it is wide and half the length of one side? 1", $\frac{1}{2}$ ", and $\frac{1}{4}$ " measures give us the whole, the half and the half of a half needed. Let us see if we can mark off the surface of the paper to suggest the proper construction of the chimney. Draw

three lines $\frac{1}{4}$ " apart across the paper (D). In the upper left rectangle represent the surface of two bricks by placing a line in the center, 1" measure. In the next rectangle to the right show the ends of two bricks and the side of one by drawing two lines each $\frac{1}{2}$ " from the folds. The third rectangle is marked off like the first and the fourth like the second. The second row of bricks is marked off just the reverse of the first and the third row exactly like the first. It is hardly necessary to continue this part of the work unless the practice in measuring is needed. The complete surface of the paper may be checked off into bricks using firm lines when the problem is repeated on the red paper. The cap for the box suggested by the snow and icicles may be made from white drawing paper. Furnish squares cut 6 1-8" on a side. On these squares draw four lines each 2" from and parallel to the edge (E). Cut on the accented lines, fold and paste this paper to make a cubical box. Slip this onto the top of the chimney and lightly mark the line that suggests the snow and icicles, carefully preserving the total depth of the cover at each corner. Cut on this line.

As soon as the pupils are sure of the necessary measuring the box may be made from the red paper. On the edge of the snow cap a blue crayon line may be drawn to suggest the shadow.

C. EDWARD NEWELL,

Supervisor of Drawing, Springfield, Mass.

ALPHABET BOOKS. These may be made before Christmas and used as presents, or they may be made directly after the holidays, when the memory of various objects is vivid. In either case the emphasis should be on the representation of objects in silhouette. One of the simplest and best of books of this sort is the subject of Plate V. This was made co-operatively by primary pupils in Gulfport, Miss., under the direction of Miss C. LaVelle Dick. Miss Dick says:

The children take a great deal of pleasure in thinking of and bringing objects for which the letters stand. These are freehand cuttings, and with the exception of D, E, M, Q, O, T and Z were done from the objects. Those were done from pictures or drawings. For the cover a boy and girl from the class posed.

CO-OPERATIVE ILLUSTRATION. A result of work of this sort, involving the drawing of objects in silhouette, is shown in Plate VI, by primary children under the instruction of Miss Hayes, of the Oswego, N. Y., Normal Training School.

We first decided the number of rooms in our house, then the occupants, together with the furniture. The children brought the Teddy Bears and dolls from home and then we were ready for work.

In making the rooms, each child cut one of everything, keeping in mind at the same time that only the best were to be chosen for the house. This acted as an incentive for work.

Having selected the best models, I drew a house (3 ft.

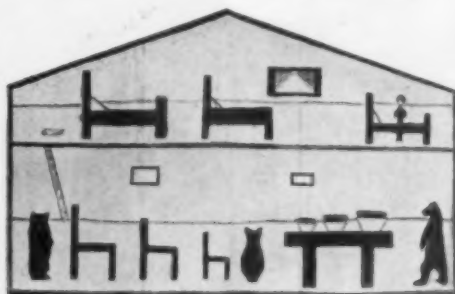


PLATE VI. "Co-operative Housekeeping" based on the story of "Goldilocks and the Three Bears."

by 1 $\frac{1}{2}$ ft. with a pointed roof) on a large sheet of wrapping paper. These dimensions were suitable to the size of the cuttings. The children drew the line that divided the upstairs from the downstairs and added the details such as windows, pictures, etc. Having cut out the house we then placed the objects in the rooms, giving special attention to arrangement and the distances from front to back. Individual children did the work, with the help of the other children's criticisms, thus giving each child some practice. EDITH M. HAYES, Teacher.

Grammar

THE HOLIDAY SEASON dominates more and more the school work, even in the grammar grades, during December. The various appropriate projects furnish sufficient incentive to enlist all the powers of the pupil, and possess sufficient complexity of structure to involve all the arts at his command.

CHRISTMAS DECORATIONS. A few simple but effective designs are shown in Plate VII. Miss Baker of Bellows Falls, Vt., furnished Nos. 9 and 11. The star and the bell may be cut separately and tied in position.

CANDY BOXES. That shown at 3 in Plate VII, came from Roger MacLaughlin of Flushing, N. Y. Many of the flats by Mr. Collins, given last month, are easily adaptable to meet the demands of Christmas.

USEFUL GIFTS. A few samples of such objects are shown at 1, 4, 5, and 6, in Plate VII, and others in Plate VIII. *Cases of court plaster*, by pupils in South Braintree, Mass., appear at 1 and 4. They consist of an envelope, open at the top, from which a card may be withdrawn, by means of its ornamental end. Three colors of court plaster are attached to this card. An ornamental corner for



PLATE VII. Christmas gifts and decorations by grammar grade children. The star and the bell may be made large from bright red thick paper and hung in the window. The Christmas tree (10) may be made large, of the same material, and stood in the window. 2, 7, 8, 9, 10, and 11, may all be used as decorations on Christmas cards, invitations, booklets, etc. The other designs are described in detail in the text.

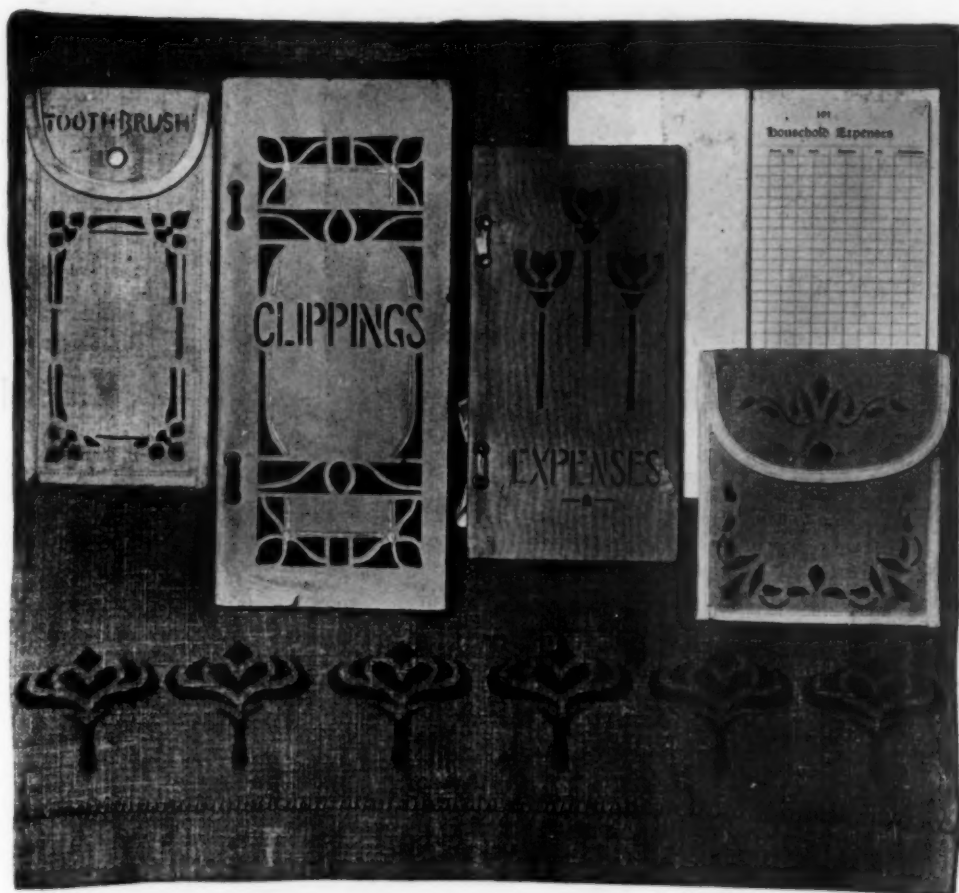


PLATE VIII. Christmas gifts by grammar grade children, Somerville, Mass.

a writing pad by Mildred McWithe, Warsaw, N. Y., is shown at 5. This may be made in paper or thin brass. A *candle shade*, made of stout drawing paper with tissue additions, is given at 6. When in use the four transparencies (the circles) are very effective. The color scheme is red-yellow with black. This was designed by Mr. MacLaughlin of Flushing.

A *Toothbrush Holder* is shown in Plate VIII. This is made of linen with a waterproof lining. It is designed to hold two brushes. The ornament is added by means of stencil.

A *Clipping File*, such as that next in the plate, is made from envelopes, either purchased ready made or, better, made by the

pupil. The covers are double. The ornament and the lettering were added by stencil.

An *Expense Book*. This particular book was made by binding "Household Expenses" slips, printed on the school press. The covers were made by cardboard covered with a mercerized cotton ornamented by means of a stencil.

A *Napkin Case*. That shown in the plate was made of linen, bound with a silky-looking goods of some sort, and ornamented by means of a stencil. A snap fastening, such as one finds on gloves, was used here and in the toothbrush holder. This is better than a napkin ring.

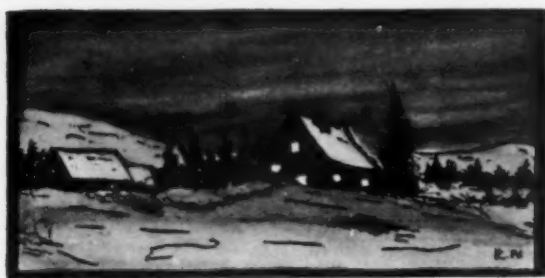
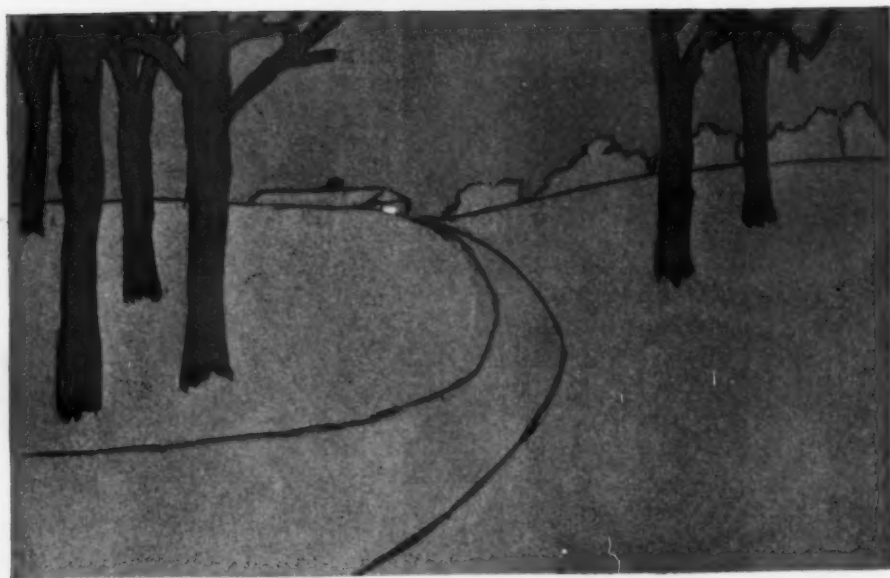
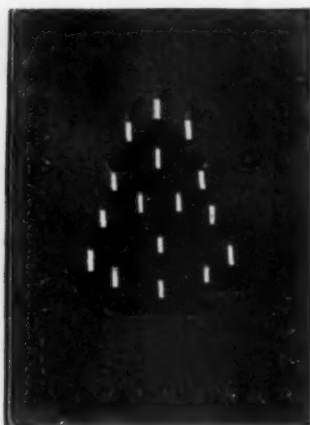


PLATE IX. Christmas booklets from Germany, and Christmas illustrations by American children.

A Table Runner. That shown in Plate VIII was made of Russian crash, ornamented by means of a stencil. All the objects shown in the plate were made in Somerville, Mass., by grammar school pupils under the direction of Harry Leroy Jones, Director of Manual Arts.

DECORATIVE UNITS, suitable for use on Christmas favors, booklets, etc., offer problems in almost "pure design,"—the production of "Order, that is to say, Harmony, Balance, and Rhythm, in lines and spots of paint, in tones, measures, and shapes." A few examples are given in Plate VII, at 2, 7, 8, and 10. One of these, the circular one, was clipped from a Christmas booklet, by a grammar school pupil. The others were cut freehand from paper as a suggestion of one way to experiment.



PLATE X. A Christmas landscape.

CHRISTMAS TOKENS. Plate IX exhibits three booklet covers from Germany. They are reproduced from *Praxis*. The plate shows



PLATE XII. A design for coloring. By Florence Pretz Smalley.

also three Christmas landscapes, the darkened or snow-covered earth, and a human habitation in which light appears. The largest one was drawn by Minnie Atzin, Maquoketa, Iowa, and was sent to us by Caroline O'Hara, Supervisor of Drawing. The lower left picture was taken from a postcard published by the Liberty Street School, Adams, Mass. The original had been reproduced by lineplate, printed in black and hand colored. The other picture is by Elmira Nelson, the successful designer of the postcard. Such work is done annually under the direction of Wm. V. Winslow, Supervisor of Manual Arts. Another Christmas landscape is shown in Plate X, taken from a Christmas card designed by Mr. Bailey. It is from a sketch made in Bethlehem in 1898. It shows the skyline of the church of St. Mary that has stood above the original manger since 550 A. D. (Some say 330 A. D.) It is probably the oldest church building in the world.

POSTCARDS. Here is a book from the Supervisor of Drawing, Arlington:

Last year instead of devoting a great deal of time to Christmas booklets and calendars, I had my grammar school pupils make original holiday postal cards. The enclosed are samples of the best work in this line. We used pieces of bristol board cut into postcard shapes, about $3\frac{1}{2}'' \times 5\frac{1}{2}''$. The designs were first drawn in pencil, then in ink and finally colored with crayons. The enthusiasm of the children over these was unbounded. Many carried home cardboard and crayons to make others. And what is more, they were so pleased with the finished cards that many sent them to their friends instead of the "boughten" ones. JOHN F. THORNTON, Jr.

The best of the postcards referred to is shown in Plate XI, the card with the lettering. The

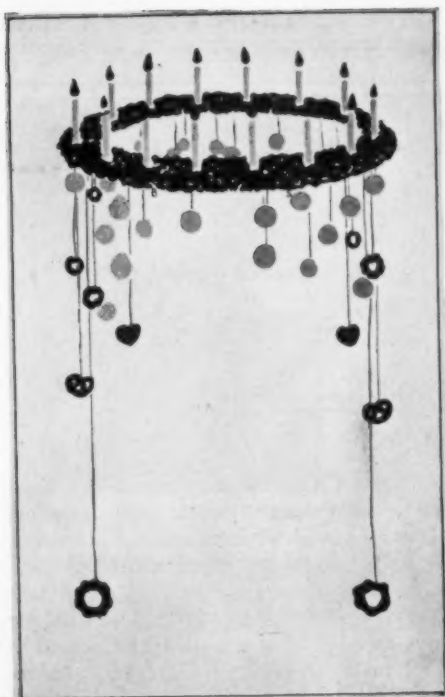


PLATE XI. Suggestions for Christmas postcards such as upper grammar grade children might attempt.

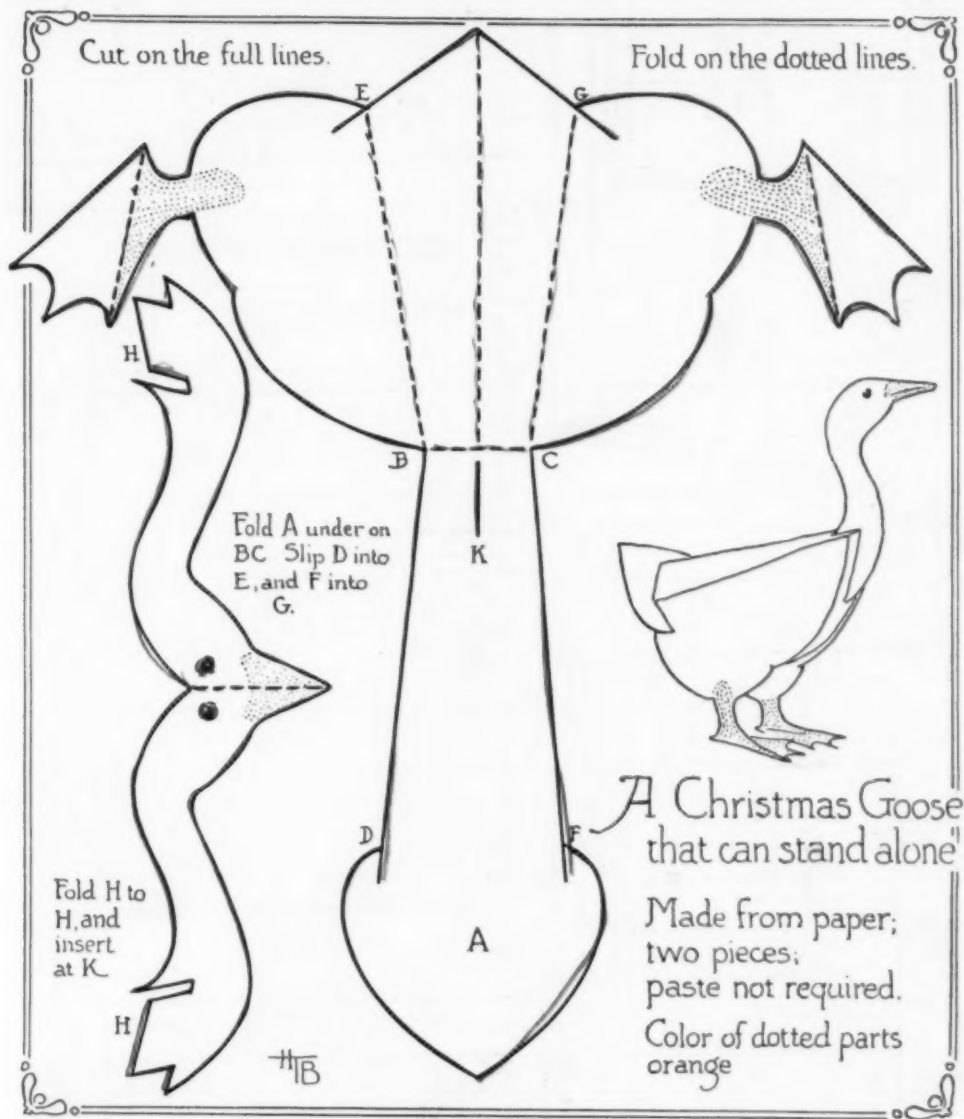


PLATE XIII.

other cards in this plate are German, published by the Dürerhauser, Dresden. The originals were brilliantly colored. Another postcard design is given as Plate XII. This is by Florence Pretz Smalley.⁴

A CHRISTMAS GOOSE. Mr. Bailey's Thanksgiving turkey, (Vol. X, p. 271) now has a companion in the form of a goose, Plate XIII. The flat is rather difficult for children to draw. Better trace it or else square it up.⁵

⁴ For sale, both postcard and place card sizes, for coloring. School Arts Publishing Co., 120 Boylston St., Boston, Mass.

⁵ Mr. Brown told us how in Vol. V, p. 340.

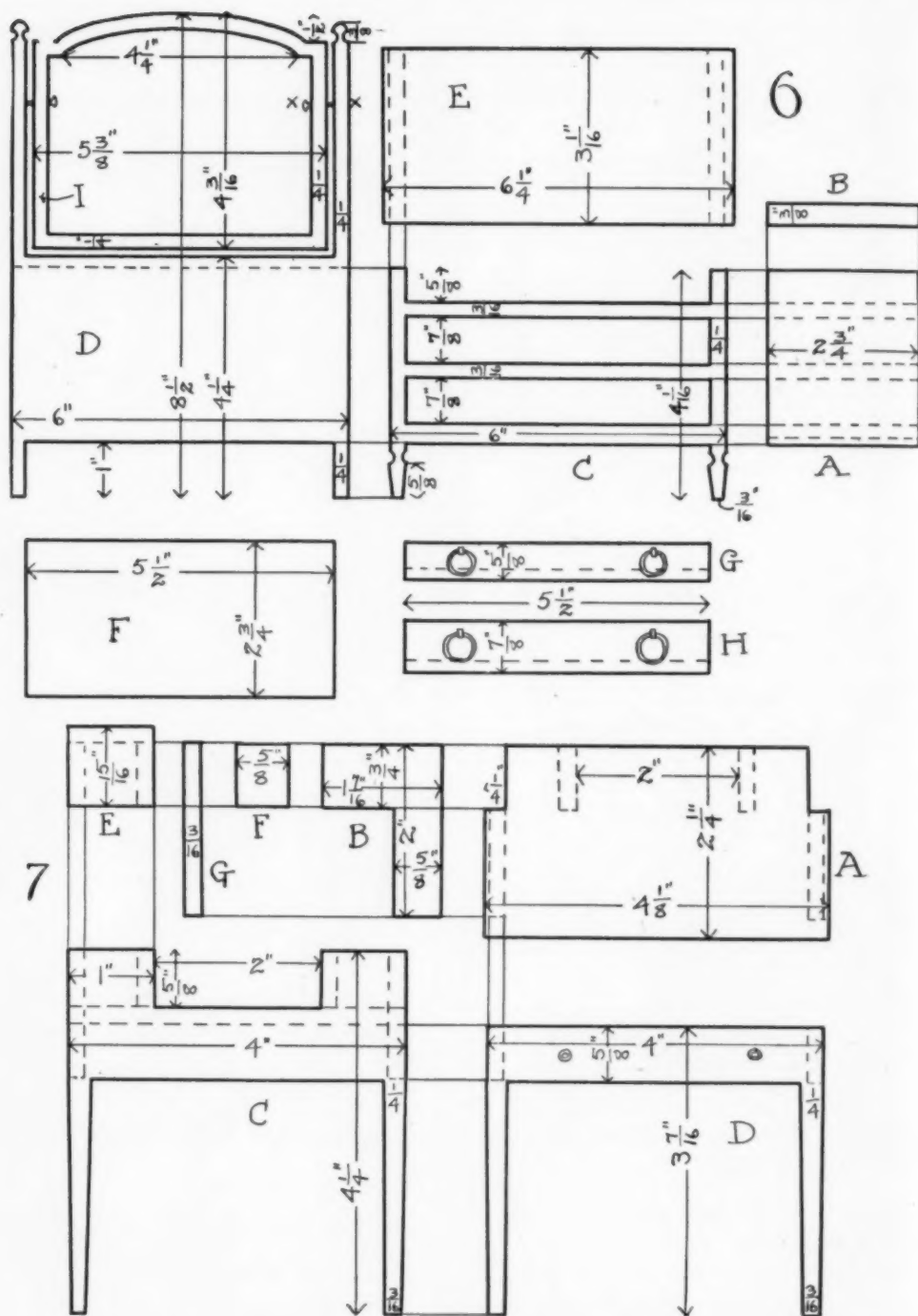


PLATE XIV. Bureau. 9 pieces. A Side (Cut 2), B Supports for drawers (Cut 6), C Front, D Back, E Top, F Bottom of drawers (cut 3), G Front of top drawer, H Front of lower drawers (Cut 2), I Mirror frame. To A nail and glue B. Then to A nail in order C, D, E. To F nail and glue G and H. Fasten I between posts at X.

Desk. 7 pieces. A Top, B sides (Cut 2), C Back, D Front, E Top of pigeon hole (Cut 2), F Side of pigeon hole (Cut 2), G Stretchers (Cut 2). To A nail B. Then nail on in order C, D, E, F, G.

8

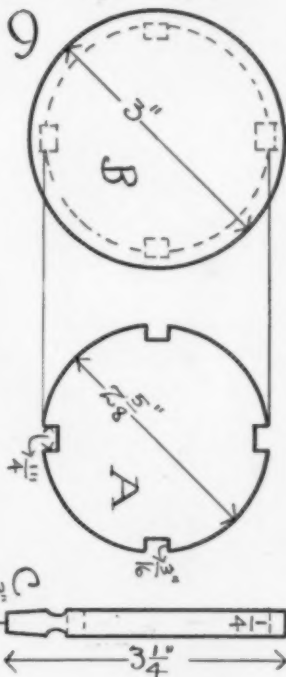
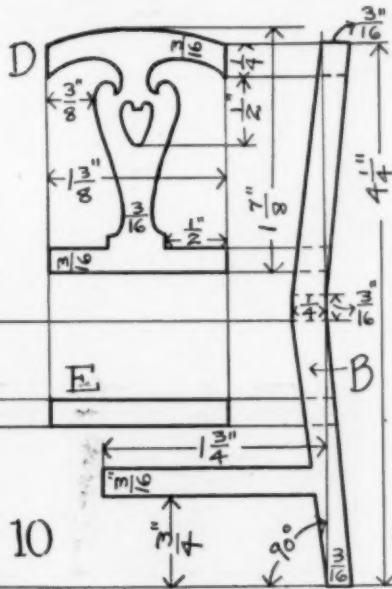
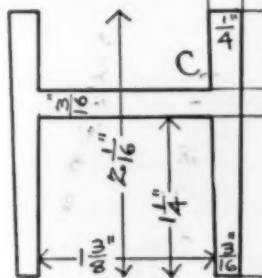
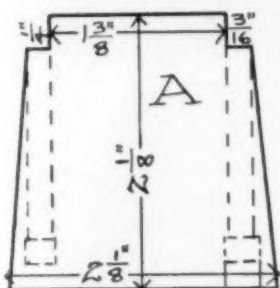
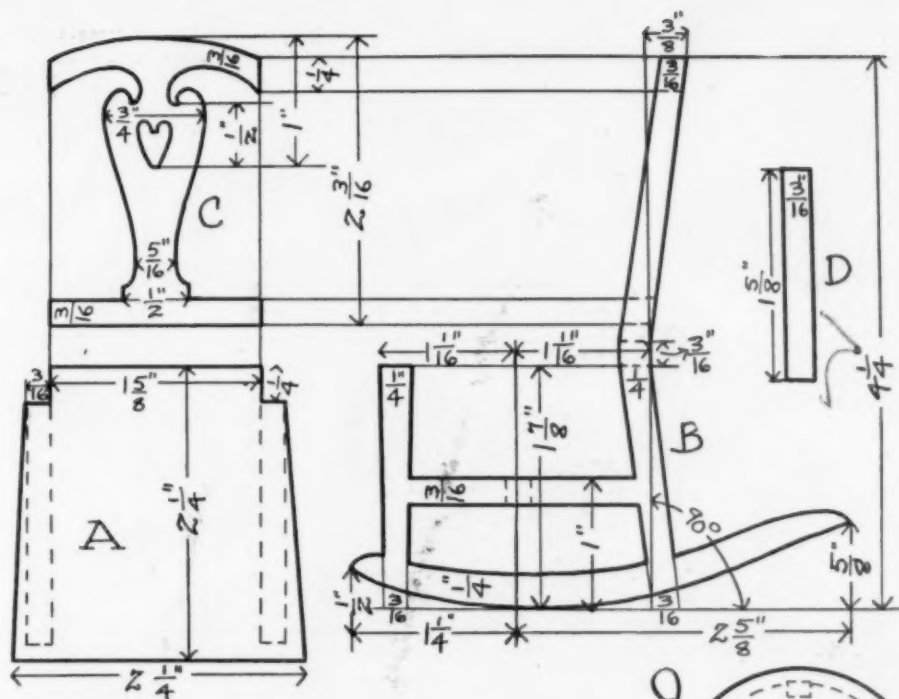


PLATE XV. Rocking Chair. 4 pieces. A Seat, B Legs, posts and rockers (Cut 2), C Back, D Center stretched. To A nail and glue B. Then nail on in order C, D.

Table. 3 pieces. A Under part of top (No. 1) and shelf (No. 2) (Cut 2), B Top, C Legs (Cut 4). To A No. 1 nail and glue C at indentations. To A No. 2 nail and glue in order B, C.

Desk Chair. 5 pieces. A Seat, B Back legs and posts (Cut 2), C Front Legs, D back, E Back stretcher. To A nail and glue B. Then nail and glue on in order C, D, E.

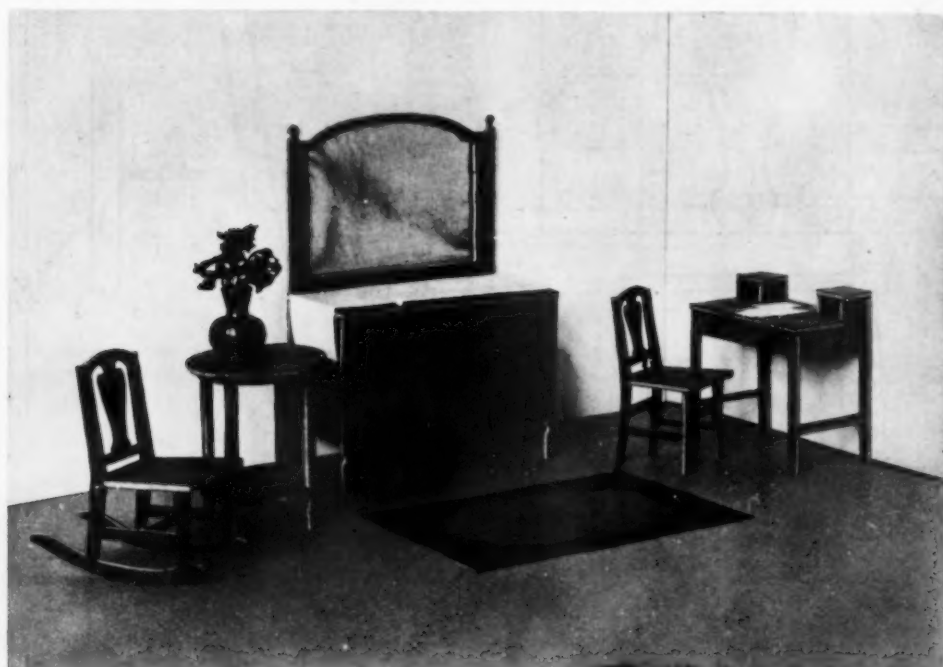


PLATE XVI. Miniature furniture that looks like the adult article. By pupils under the direction of Eleanor Kneeland.

TOY FURNITURE. The second instalment of Miss Eleanor Kneeland's drawings for beautiful toy furniture is given herewith as Plates XIV, XV, and XVI. For descriptive text see the November number. The drawings and the photograph are almost sufficient.

PICTORIAL DRAWING. The program of work for all grades should be thought out

in December, ready for buckling down to business as soon as the holidays are over. So far as possible scrappy work should be avoided. In each grade some reasonable center of correlation should be selected, and all the work for two or three months should be vitally related to it. Here are a few good centers. Grade V: The Weather and What It Involves.



PLATE XVII. The weather made provocative of good model and object drawing. Fifth grade work.



PLATE XVIII. Geography and history vivified by object drawing. The animals in the zoo are not forgotten. Sixth grade work.

Cookery and Its Utensils. The House Painter and His Kit. The History of the Silhouette. Grade VI: The Carpenter and His Kit. The Grocer and His Wares. Lumber and What

It is Good For. The History of the Ellipse. Grade VII: The History of Cotton. The History of Wool. The History of the Canning Industry. The Historic Struggle with Con-



PLATE XIX. The life of a foreign country made vivid by model and object drawing. Seventh grade work.



PLATE XX. Advertising made attractive by means of model and object drawing. Eighth grade work.



I SAW THREE SHIPS COME SAILING IN
ON CHRISTMAS DAY ON CHRISTMAS DAY
I SAW THREE SHIPS COME SAILING IN
ON CHRISTMAS DAY IN THE MORNING

PRAY WHEN THEY SAILED THOSE SHIPS ALL THREE
ON CHRISTMAS DAY ON CHRISTMAS DAY
PRAY WHEN THEY SAILED THOSE SHIPS ALL THREE
ON CHRISTMAS DAY IN THE MORNING

ON THEY SAILED INTO BETHLEHEM
ON CHRISTMAS DAY ON CHRISTMAS DAY
ON THEY SAILED INTO BETHLEHEM
ON CHRISTMAS DAY IN THE MORNING

AND ALL THE BELLS ON EARTH SHALL RING
ON CHRISTMAS DAY ON CHRISTMAS DAY
AND ALL THE BELLS ON EARTH SHALL RING
ON CHRISTMAS DAY IN THE MORNING

AND ALL THE ANGELS IN HEAVEN SHALL RING
ON CHRISTMAS DAY ON CHRISTMAS DAY
AND ALL THE ANGELS IN HEAVEN SHALL RING
ON CHRISTMAS DAY IN THE MORNING

AND ALL THE SONS ON EARTH SHALL RING
ON CHRISTMAS DAY ON CHRISTMAS DAY
AND ALL THE SONS ON EARTH SHALL RING
ON CHRISTMAS DAY IN THE MORNING

OLD CAROL



PLATE XXI. Three Christmas designs for coloring. By pupils under the direction of Mr. F. H. Meyer, Berkeley, California. The fourth design is taken from a circular of his California School of Arts and Crafts.

vergence. Grade VIII: Modern Inventions. Land Transportation, Ancient and Modern. The History of Shipping. The History of Delineation. Plates XVII, XVIII, XIX, and

XX give hints of the results secured by "center" work. More will be given next month.

The Weather and what it means to us. A good center for Grade V. Here is a note from



PLATE XXII. Christmas design adapted from the "Book Buyer" publishing by Chas. Scribner's Sons, New York.

a teacher of drawing in Springfield, Mass., with reference to Plate XVII.

During January and February I industriously taught foreshortening of the circle devising every means I could think of to maintain interest. So it is a few of these which I enclose, wondering if they would be of use to anyone else. When I get an especially good inspiration from the SCHOOL ARTS MAGAZINE I teach it zealously for the next month. So after reading the comments on object drawing with the suggestions that we devote less time to the foreshortened circle, and more to proportion, I, and we, have had "a better time" looking at the "height-for-a-width" form of objects and realizing that the ellipse is only a very small shape at the top of a larger more important one. The girls and boys enjoyed changing the straight lines of Red Riding Hood's cape to curves, and deciding the roundness-of-the-curves for a Japanese umbrella, and how to make a boy's sweater fit around his body, and the way to make the skating-rink look flat.

The prints would look better drawn in ink but I drew them on the board as I do for a class. Now I think of it the idea all originated in the Magazine itself, for it was the tracing of ellipses on cut-out pictures which set me thinking.

HARRIET ELLIS.

Another State. Drawing as an aid in vitalizing geography, history, and literature is being exemplified in the excellent work under the direction of Miss Lytle, of San Antonio, Texas. Here is a word about it:

Each school had a different state to illustrate and the children found the work both interesting and instructive. "Kentucky" won the prize; "Tennessee" second. We had the name of each state printed neatly and hung above the drawings which were mounted on different backgrounds according to the state, and the taste of the teacher. Each group occupied a space according to the

relative size of the state. These state exhibits forming a part of our general exhibit, were in a special room, that had been converted into a rest room for the teachers, local and visiting. We had a register there, the cover of which was painted by one of the children, and on special days we gave away souvenirs painted by the pupils of the different schools. As we have only had drawing under a supervisor for two years, you can understand and realize what hard work we have done.

NELLIE LYTLE,

Supervisor of Public School Art.

ANOTHER COUNTRY. Remarkably good work along this line comes from Gulfport, Mississippi, where Miss C. LaVelle Dick is Supervisor of Art. The illustrations in Plate XIX are from a set by Seventh Grade children on "Seeing Mexico," about which further information will be given next month.

EFFECTIVE ADVERTISEMENTS. Miss Edith Phelps, Supervisor of Drawing, South Bend, Indiana, has had good success with the advertising "center," as the illustrations in Plate XX will indicate. Object drawing that is "unrelated, unaffied," is as unfortunate as "dirt"—one definition of which is "Matter out of place."



PLATE XXIII. A still life drawing. The original in color by a high school pupil, Chicopee, Mass.

High School—Freehand

THE psychological moment for producing the most beautiful work of the year has arrived. Help the pupils to plan a few really fine things to make. If the planning is right the fine things will appear, for enthusiasm will achieve them.

CHRISTMAS TOKENS. The making of beautiful, comparatively inexpensive gifts, is,

Additional suggestions this month would come too late.

BEAUTIFUL PICTURES. In our enthusiasm for *applying* everything let us not forget that "Beauty is its own excuse for being." Still life studies may have gone out of fashion for the moment, but they are of permanent value in high school work, provided their aim is perfectly clear. Three definite aims are



PLATE XXIV. The original of this was a beautiful colored interior made under the direction of Cheshire L. Boone, Montclair, N. J.

fortunately, increasing in popularity every year. There is no reason why the modern Christmas card should not become as fine art as the ancient coin or sword guard. Plate XXI shows several designs by children under the direction of Mr. F. H. Meyer, Principal of the California School of Arts and Crafts, at Berkeley. These designs were made to be hand colored. Plate XXII gives a design for coloring that may be found useful for the menu of the Christmas feast.

USEFUL GIFTS. Many suggestions for these were given last month. If such things are not now in the making, they should be

desirable in making studies from still life: 1, Beauty of Delineation, correct perspective, suggestive rendering of textures, etc.; 2, Beauty of composition in line, in proportion, and in dark-and-light; 3, Beauty of light-and-shade, and of color effect. Each study may involve all three, but it is best to make one aim paramount. Plate XXIII, for example, had as its chief aim, beauty of color. It was one of a series of studies made several years ago, by pupils under the direction of that brilliant young teacher, Charles M. Campbell, of Chicopee, Mass., illustrating the favorite viands of various races. This particular group

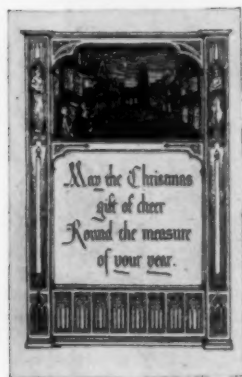
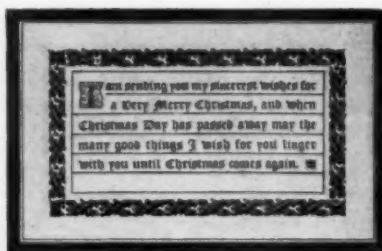


PLATE XXV. Some Christmas cards. 1, By Ernst Detterer, Bethlehem, Pa. 2, Designer unknown. 3, By Henry T. Bailey. 4, Design copyrighted by Alfred Bartlett. 5, By Royal B. Farnum, Albany. 6, Design copyrighted by the Shop of Robert Jarvie, Chicago. 7, Design copyrighted by P. F. Volland Co., Chicago. 8, A published design. Designer unknown. 9, A published design. Designer unknown.

was set up in honor of the Italian peasant.

BEAUTIFUL ROOMS. Studies in the furnishing of rooms offer first class opportunities for the display of one's powers (or weaknesses!) in delineation. Plate XXIV is from a study made under the direction of Cheshire

L. Boone, Montclair, N. J. Unfortunately the charming color of the original is not reproduced. Good training, and no little delight, is to be found in making careful pencil studies of some available ugly interior, and in rendering it in some *beautiful* scheme of color.

High School—Mechanical

EVEN the label "Mechanical" is not sufficient to smother all interest in Christmas and the free joys of the holidays.

CHRISTMAS CARDS. Plate XXV shows a few of these missives having a character not entirely foreign to mechanic arts. Very effective cards may be made by blue-printing. Fine lettering, well spaced, is sufficient to give a card distinction and esthetic value.

USEFUL GIFTS. Of course these have been long under way. A belated student somewhere might be glad to try Mr. John E. Barr's folding camp stool, shown in Plate XXVI. Here are Mr. Barr's directions for making it:

This seat should be made of hard wood; maple is suitable for it. Slat for the top of the seat, wood 7-8" wide, $\frac{3}{4}$ " thick. Legs and bars for seat, $1\frac{1}{2}$ " wide, $\frac{1}{2}$ " thick. Cross bars to connect the legs, $1\frac{1}{2}$ " wide, 5-16" thick. One pair, (A), 10" long; the other, (B), 11" long. Notches are cut obliquely in the bars at C to lock the seat in place.

Put together with four round head rivets 1" long; have washer for each rivet. Have head of each rivet on outside. Sink the washer end of the rivet in the wood so it will not interfere with closing the seat.

Place all measures on each piece of wood *before* rounding the ends which are to be finished in that manner.

Put in *all* the rivets *before* screwing on cross pieces for legs and seat.

Triangular bits may be cut from the bottom of the legs to make the seat set evenly on the floor.

We have found that a watercolor stain under varnish and wax is more desirable than merely varnish as the stain brings out the grain of the wood and also acts as a filler.

BEAUTIFUL OBJECTS. The distinction between useful and beautiful objects is often painfully sharp! Of course, theoretically, all useful objects may be beautiful and should be, and all beautiful objects are useful to the human spirit in one way or another. A vase for holding a flower or two, such as either of those shown in Plate XXVII is eminently useful to one who enjoys flowers, and may itself be exquisite in line. Such vases, comprising a test tube and a metallic support for it, are easily made, but are exacting. Slovenly work will not pass.

⁵ The previous Problems in this series have appeared as follows: I, May 1912; II, September 1912; III, October 1912; IV, February 1913; V, March 1913; VI (erroneously printed IV) October 1913.



PLATE XXVI. A folding stool. Made by pupils under the direction of John E. Barr, Lowell, Mass.

Technical and Vocational

THE work here given is along special lines. Some of it is adapted to pupils of the upper grammar grades, but much of it is for older pupils following special courses of instruction.

BOOKBINDING FOR BEGINNERS

POSTCARD HOLDER. VII^a. Before beginning this holder, it may be well to have collections made of cards relating to a definite subject. Interest in the study of various industries, history, and geography is greatly increased by the use of pictures, and in many places sets of cards prepared for such a purpose may be purchased.

Materials: Newsboard, vellum, and lining paper.
Time: 8 hours.

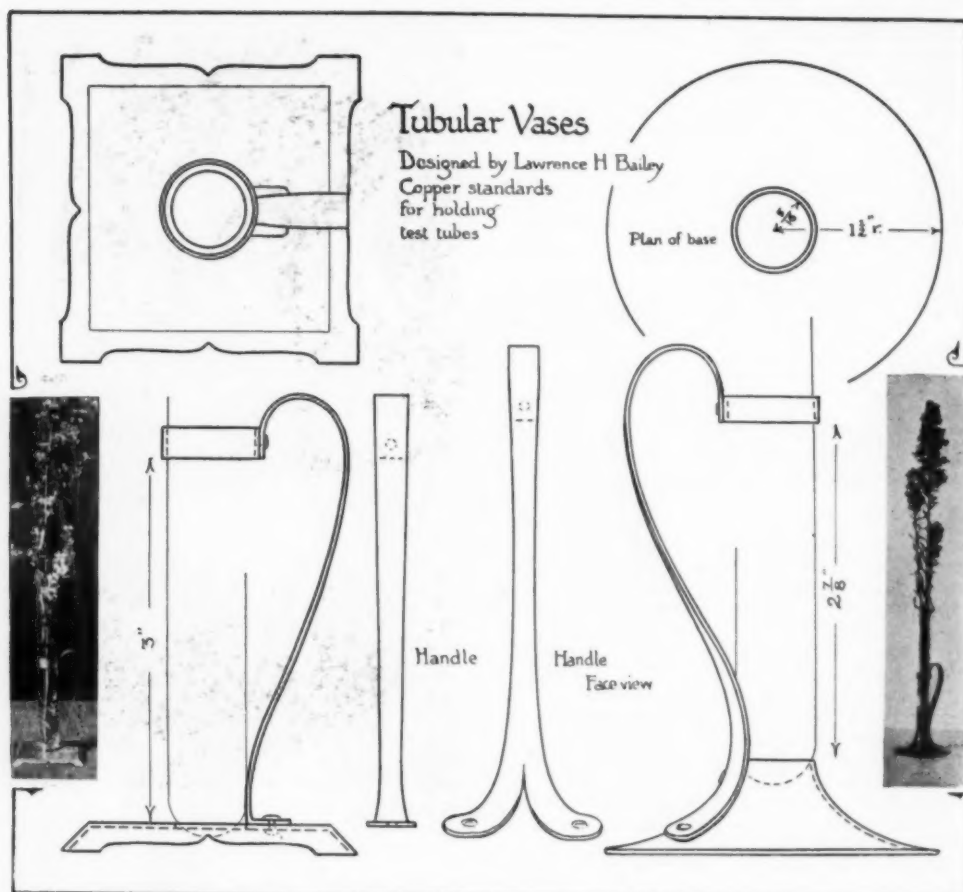


PLATE XXVII. Novel vase designs such as high school boys can make.

This holder consists of an outside case into which the inner holder slips (See Plate XXIX). The size of the faces may be determined by individual pupils, but, if the blocks to be described later are used, it will be quite essential to have a uniform size so that the blocks may be used interchangeably among the pupils. For this reason, it is recommended that the broad faces of the outside be about one inch larger in each direction than a postcard, and the narrow faces $1\frac{1}{4}$ " wide.

Plan the foundation of a single piece of newsboard, as wide as the outside length of the holder, scored to divide it into the four faces above referred to, and a fifth division the exact size of one narrow face. Arrange these faces

to be joined at their long edges with a narrow face on each end of the strip of newsboard so that when folded together one narrow face will be double, which gives greater stability to the shape of the holder. Plan a strip of vellum 2 inches wider than the length of the case, and long enough to extend around it, allowing for a lap at one corner. It will be found in putting on this vellum that it will require a piece longer than the sum of the width of the faces as, however closely it may be put on, it "takes up" at the corners. Therefore be generous with the lap as a little extra length does no harm.

For the inner holder plan a strip of newsboard 1-8" narrower than the case, scored to

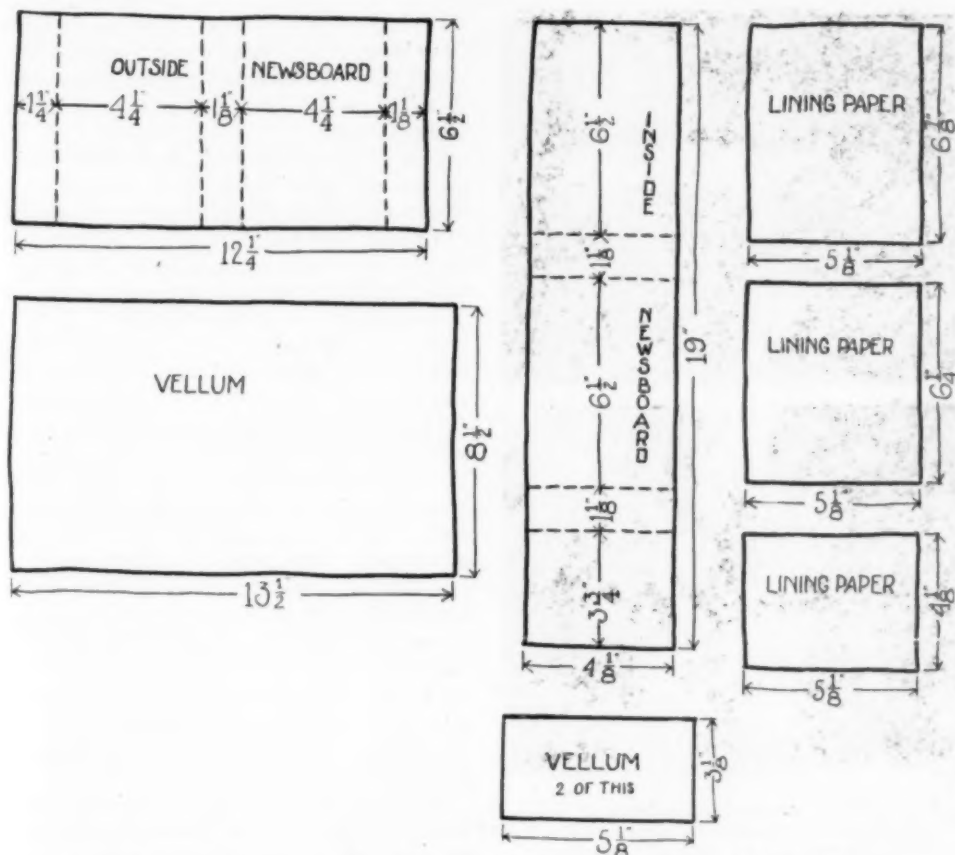


PLATE XXVIII. Dimension sketches of the parts of the postcard holder described by Miss Bean.

divide it into five parts. Two parts are to be of the same length as the case, alternating with two narrow faces 1-8" less than thickness of the case (that they may fit inside) and the fifth piece about one half the length of the long faces.

Plan two strips of vellum to cover the narrow faces, and lap onto the adjoining faces about 1". Allow $\frac{1}{2}$ " at each end to turn over the edges. For each of the three broad faces, plan a covering of lining paper which shall allow an edge of vellum to show at the joints, and shall lap over the other edges of the newsboard. Notice that these three pieces are of three different sizes.

Make dimensioned sketches of all pieces (See Plate XXVIII) and lay out and cut all

parts. Along the folding lines of both newsboard foundations, score and fold as explained in connection with the box.

When pasting the vellum onto the outside case, it will be found of great advantage to have blocks of wood to work around. If there is a woodworking room connected with the school, these blocks may well be made there. They should be at least the full length of the case and may project beyond the ends. Their thickness should be the width of the narrow faces, and their width may be the same as that of the broad faces, or narrower. If narrower, the blocks may be slipped along as the vellum is being rubbed down.

The strip of vellum⁶ for covering the outside

⁶ The selvage should never be allowed to remain on a covering of vellum. A "raw" edge pastes down more closely and is far less apparent.

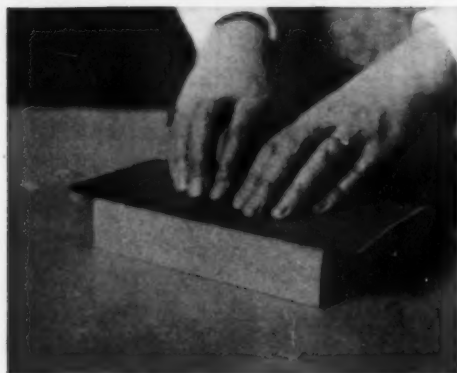
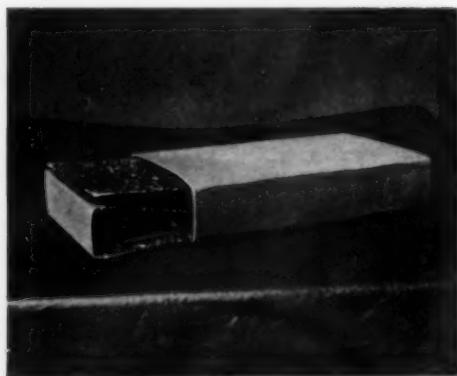


PLATE XXIX. The postcard holder partly open. An illustration of the method of covering the outside of the case when a block of wood is used.

is so large that it is difficult for a child to cover it with paste, before a part of it has dried. It is better, therefore, to paste a little more than enough for one face at a time, rub this down, apply paste again, and so on to the end. By putting the paste a little beyond where it is needed there is a certainty of leaving no dry areas at the corners.

If blocks are to be used, paste together the two end divisions of the newsboard, put the block inside, and paste on the strip of vellum. Place one end of the vellum flush with one edge of the case, and cover one broad face first. (See Plate XXIX.) Before rubbing down the vellum on the next face, be sure that it is pulled as closely as possible over the edge, leaving

no wrinkles or loose places. When all the faces have been covered, there should remain a margin of vellum to lap onto the face first covered. If this is pasted down very closely, it will be almost invisible.

If no blocks are available, three faces should be covered before joining the two end pieces or newsboard, which should then be covered as one piece. Lay each face as it is being pasted so that one edge is at the edge of the desk or table, and allow the rest of the case to hang over the side. (See Plate XXIX.) In this way the faces may be easily covered. Next make a longitudinal cut in the projecting vellum as far as the newsboard at each corner of the case. The resulting laps may then be easily pasted down onto the inside of the case.

Over the narrow faces of the inner holder paste the strips of vellum, cut for this purpose. Paste and fold their ends over the edges of the newsboard. These ends fit a little better if two slits are made in each at the fold of the newsboard. Cover the broad faces with the lining paper, turning and pasting the laps over the edges closely. The corners should be cut as in the flat objects described in previous articles. This inner part should not be pressed as a flat piece as this would cause the paper to crack open when folded for use.

If desired, the inside may be lined with white paper, in which case the pieces should be put in separately instead of in one long strip. This is difficult for any but most skilful workers.

B. A holder of similar construction, but of convenient size to hold note or letter paper, makes an excellent filing case.

C. A Scholar's Companion may be made by substituting an open box for the inside.

FLORENCE O. BEAN,

Assistant in Manual Arts, Boston, Mass.

COSTUME ILLUSTRATION. V⁷. A review of the work previously described, thrown into tabulated form, for convenience, would appear as follows:

TOPICAL OUTLINE

Reviewing the work previously described.

Fashion Drawing in Pencil, Pen-and-ink, Color and Wash:

Pattern Illustration

Style Drawing

Fashion Illustration

⁷ This is the fifth instalment of a series of lessons by Miss Florence A. Newcomb, of the Washington Irving High School, New York City,—“the school where they have too good a time!” The first instalment appeared in the May number, the second in the June number, the third in the September number, and the fourth in the November number.



PLATE XXX. A series of pose sketches made by H. Karfunkle, a pupil under the direction of Miss Florence A. Newcomb, Washington Irving High School, New York City.

Pose Drawing:

Drawing in Outline

Representation:

Detail Drawing

Accessories

Anatomy: Structure, Contours, Action

Notes on Perspective and Costume Design:

Principles Reviewed and Applied

Principles of Design

Sources of Historic Costume

Present Tendencies

Personality

Modern Costume

Supplementary Exercises, or Home-work.

In order to gain freedom in sketching the figure and to become familiar with possible poses, five figures of the same pose should be drawn every week, proceeding as follows: See Plate XXX. Draw five three-quarter views standing on both feet; make five changes in the pose of arms and three in that of the head. Then, in the same way, the three-quarter figure with the weight on one foot, with another set of poses for arms and head. Carry these exercises through the term, using the front, side and back views of the figure with the changes of arms and the head. The figures need only the simplest garment, but the head may be developed. In the end the pupils have a summary of poses to use for reference.

Sketch Books. Students should be encouraged to make sketch notes of action, etc., from figures at home or seen in the street, and should be called upon to show these books in class every now and then.

Detailed Representation. During the course

of costume illustration there should be a series of problems in detailed representation. The time taken for this work depends upon the facility of the class. The teacher should instruct the class in the approach to the problems but give individual criticism as students choose different objects for study. This is the real work of the course and the success of the fashion problem depends upon its thoroughness.

Ex. 1. Make a careful study of the appearance and interpret in pencil, samples of tucking, shirring, and gathering full size. See A, Plate XXXI.

Ex. 2. Study laces and embroideries making three drawings of each: first, full size, flat; second, full size, gathered; third, reduce to size used for detail in fashion plates. See B.

Supplementary Exercise.

a. Write list of laces and embroideries with descriptions or samples of each.

b. Make a plate of folded underwear from the garments, applying exercises 1 and 2 for details.

Ex. 3. Represent figured and flowered textiles such as foulards, dimities, etc.

a. Draw full size. b. Reduce.

Note that in the trade, especially in catalogue work, the detail of lace and embroidery are never reduced in proportion to the rest of the garment.

Ex. 4. Drapery. Sketch draped textiles making studies of cotton, woolen and silk materials.

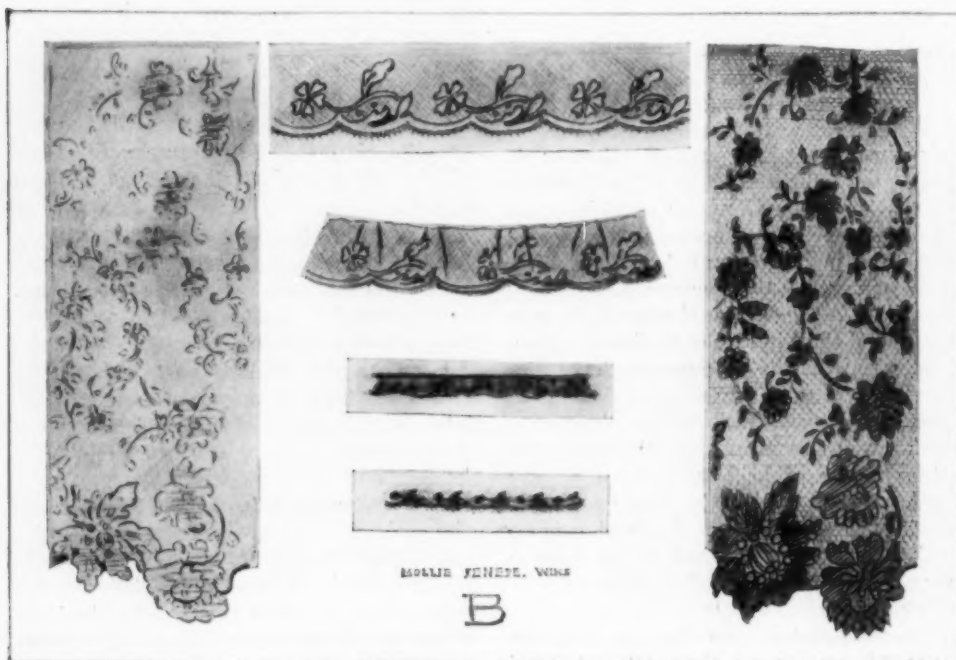
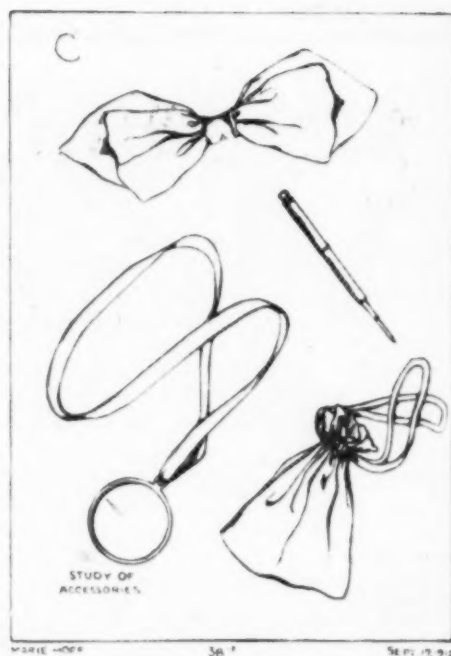
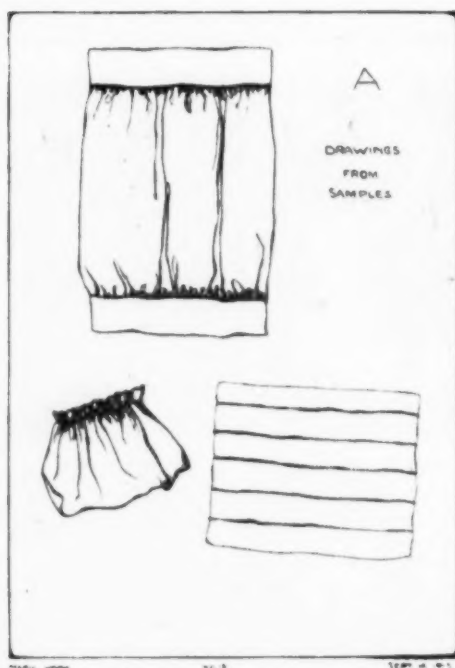


PLATE XXXI. (A) Detailed representation from samples of construction. (B) Sketches clipped from a sheet of studies from samples of goods, by Mollie Senese. (C) Detailed representation of costume accessories, Marie Kopf.



OAKLEY VORIS.

By courtesy of The American Crayon Company

First prize drawing by Oakley Voris, 17 years old, first year Tech. High School,
Scranton, Pa., in their Crayon Investigation Contest.

- a. Treat in simple, accented outline.
- b. Treat in simple, masses of shadow.
- c. Details of fold structure studied.
- d. Apply to sketches of garments and scarfs.

tration is given to be worked up into a fashion plate, using details from exercises 2 and 3 or 4.

Supplementary Exercises. Make a novelty booklet illustrating accessories seen in shops,

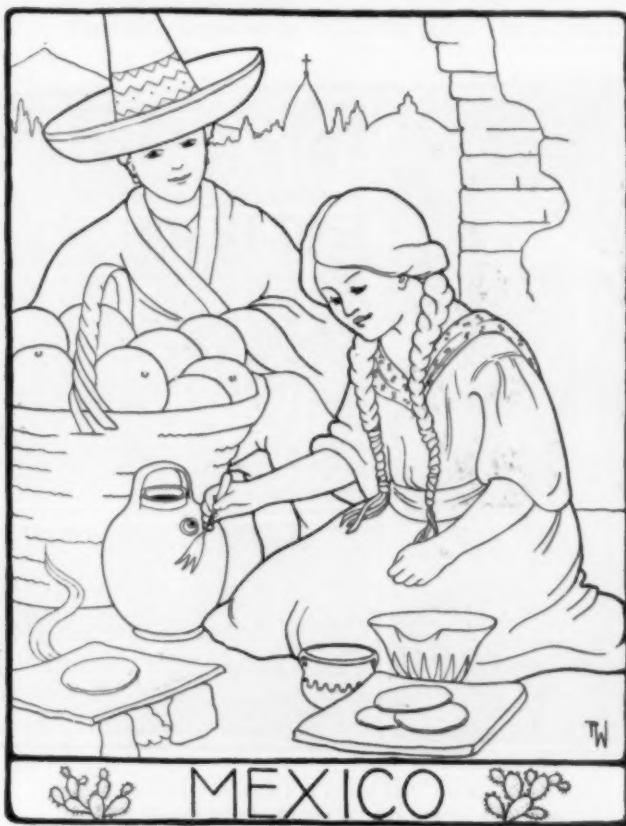


PLATE XXXII. The fourth in a series of decorative designs by Rachel Weston, Fryeburg, Maine, illustrating "Playmates from other Lands."

Ex. 5. Sketch accessories, applying the principles of perspective and construction to: collars, belts, fans, bags, parasols, ornaments, bows, artificial flowers, hats, shoes, etc. See C, Plate XXXI. Some of these exercises may be done outside of class.

This study of detail trains in technic and should be used in the composition of fashion plates; for instance, a problem may be given in which the figure wears a dress of a textile design sketched in exercise 3, and carries a bag as sketched in exercise 5, or a pattern illus-

etc., working it up decoratively, as if for advertisement.

FLORENCE A. NEWCOMB,
Washington Irving High School, New York City.

Miscellaneous

PLAYMATES FROM OTHER LANDS. Plate XXXII shows the fourth in the series of designs for coloring, by Miss Rachel Weston, made especially to help teachers in their geography work. Here are Miss Weston's notes on coloring the Mexico card:

MEXICO

In a corner of the market Busante has a basket of fruit to sell, while Carlotta is busy making tortillas from crushed corn.

The sky is a clear pale yellow; the distance a violet grey; the walls of reddish brick and grey plaster; the ground a light brown.

Busante's hat is a neutral tone with a band of green, orange and blue. His serape is dull orange; the trou-

Athens, though built in the last century before the Christian era. Plate XXXIII. It marked an advance over the horizontal dial. Octagonal in shape, with a gnomon or stile from every corner, the positions of the sun, moon, and planets could be noted on the various sides. The shadows of the ends of the



PLATE XXXIII. The fourth in a series of decorative designs for the blackboard with the history of time keeping as motif.

gers white. The light yellow fruit is in a basket, olive green in color. For the jug, use burnt sienna and green.

Carlotta's dark braids are wound with orange ribbon. Her face and arms are a light clear brown; the dress a yellowish tone with kerchief and sash of green.

The large bowl is yellow and white, the other blue and white. The tortillas are a light yellow and the stones grey. The coals are orange and the inside stone yellow. Chinese white will give the whiff of smoke.

When all the colors are dry, go over the picture except the sky and fire with a thin wash of violet.

Paint the letter space with a wash of yellow ochre and the cactus a dull green.

THE CALENDAR. The device for keeping time used with the calendar this month, is the famous Tower of the Winds, still standing in

gnomons traced curves upon the vertical walls. Certain of these are well defined by incisions on the stone and upon them not only hours but fractions of hours are indicated. The eight faces of the tower, turned toward the points of the compass, bear sculptured reliefs representing the various winds, the names of which are indicated by inscriptions. On the North is Boreas, a cross-looking old man in a heavy cloak; on the south is Notos, the rain-bringer, a young man with a large water-jar; on the east is Apeliotes, a young man with ears of corn and fruit; on the west is Zephyr, a handsome youth with spring flowers dropping

from the folds of his garment. Winds from the intermediate points are also appropriately symbolized. On the top was a Triton which turned with the wind, his staff indicating the direction from which it came. Inside the tower are to be seen the remains of a water-clock, but not now sufficiently complete to enable us to know just how it worked. This Meteorological Station and town clock, or Horologium, was built by Andronikas of Kyrrhos, a town in Syria. The quotation printed beneath the calendar is from Bion, a Greek poet who was born in Smyrna during the first part of the third century, B. C. He spent the later years of his life in Sicily where Theocritus lived and wrote his immortal idyls.

CHRISTMAS MATERIAL. Plates XXXIV and XXXV were designed and drawn in ink by James Hall for those who are ambitious to have more beautiful school work this Christmastide. The various elements, all symbolic, are adaptable to all sorts of purposes. They may all be translated easily into red and green.

FIGURE STUDIES. The newer lines of work in upper grammar grades and the high school are creating a demand for reference

material upon the human figure. Costume design involves not only pose drawing, but studies of well developed, finely proportioned figures for draping. The figure is being used in school publications both symbolically and decoratively, with increasing frequency. In this field, as everybody knows, the drapery is of prime importance; its lines must be graceful and appropriate to the pose. Commercial advertising is another new topic in which the figure is destined to play an important part. For public school work good photographic studies of the figure are preferable from several points of view, to studies from life direct. Good photographic studies present beautiful figures in well considered poses, gracefully draped and charmingly lighted; they often furnish exactly the data needed, and present it in a time-saving way, for beginners can glean from the flat more successfully than from the round. Plate III shows a typical study of the figure, appropriate to the Christmas season, made by Mr. Earl C. Titus of Boston, himself an illustrator for one of the Boston dailies. Mr. Titus, knowing something of the needs of the profession, has been successful in producing an extensive and unusually beautiful line of studies, now available for general use, through the Aurora Studios, Boston. See page 316.

THOSE VOICES FROM ON HIGH ARE MUTE;
THE STAR THE WISE MEN SAW IS DIM;
BUT HOPE STILL GUIDES THE WANDERER'S FOOT,
AND FAITH RENEWS THE ANGEL-HYMN:
GLORY TO GOD IN LOFTIEST HEAVEN!
TOUCH WITH GLAD HAND THE ANCIENT CHORD;
GOOD TIDINGS UNTO MAN FORGIVEN,
PEACE FROM THE PRESENCE OF THE LORD!

Stephen Hawker.

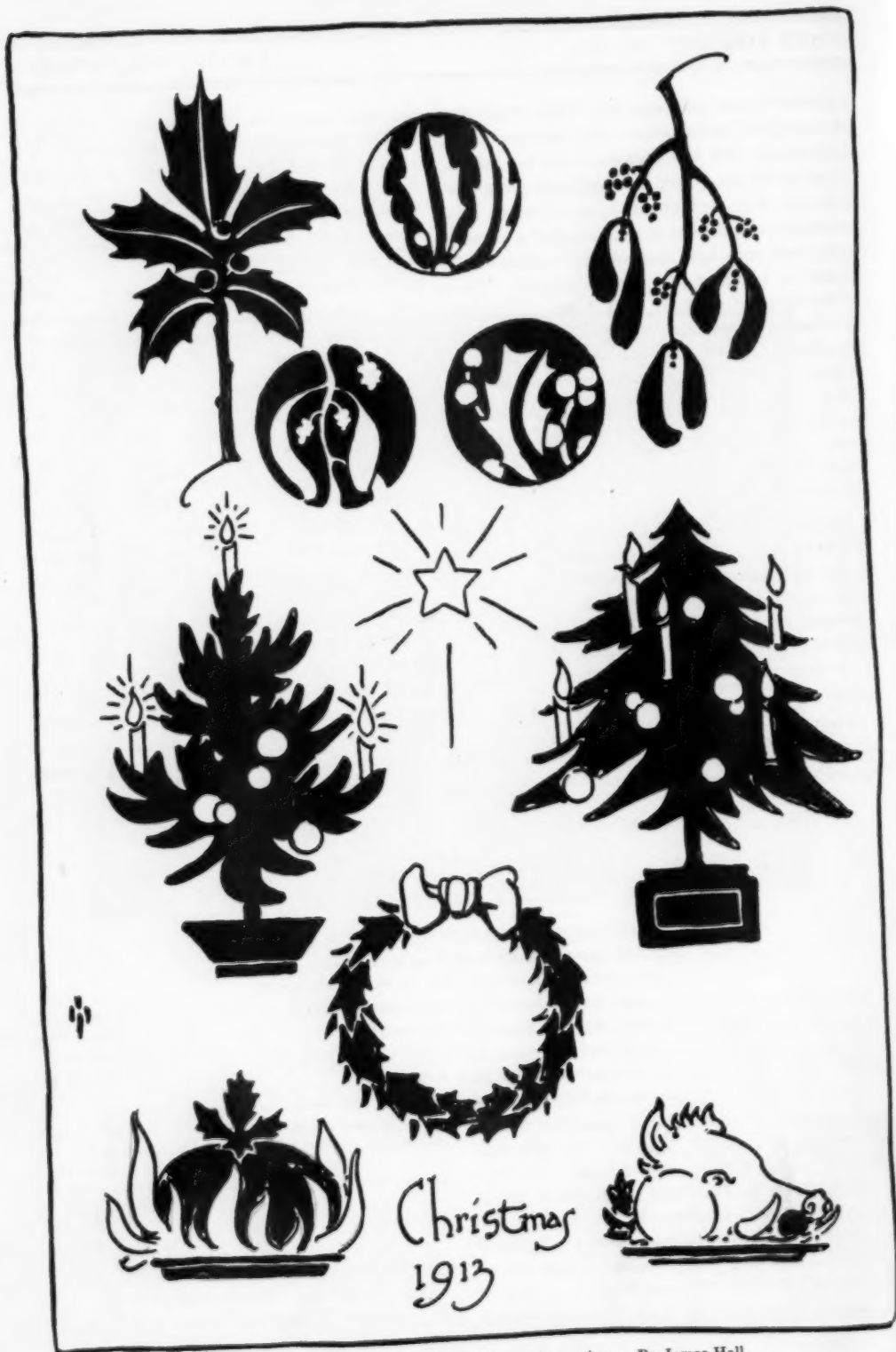


PLATE XXXIV. Suggestions for Christmas decorations. By James Hall.



PLATE XXXV. Suggestions for Christmas decorations. By James Hall.



A Christmas Model. From the Aurora Studios, Boston.

JUST HOW TO DO IT

Economy in Wood

By HELEN B. HOOVER

Director of Art and Manual Training, Georgia Normal and Industrial College, Milledgeville, Ga.

GOOD wood was scarce, the College was a large and growing one, and it was necessary to practice economy in buying materials for the large classes taking Manual Training.

It was very difficult to get well seasoned wood from the local lumber yard for small problems, and we possessed no machine saws as our equipment was new and limited. Finally we decided to try a new venture; buying large packing boxes from a dry goods merchant, tearing them apart and using the best pieces for our work. These boxes were selected at the store and sent to our shop at little expense; some were half the size of a piano box and cost but sixteen cents delivered.

The next difficulty was to get these in shape for class use without taking class time. In the Training School, we found four or five of the boys who were willing to do some work during out-of-school hours. A foreman was appointed to supervise their work and the boys were paid from one to five cents for each box they took apart. The work was done in a methodical manner, good nails were kept, poor pieces of wood discarded, and all good pieces sorted as to width and thickness. In similar boxes, a uniformity in size of wood was found, so this was not difficult. After placing the wood in neat piles on the racks they were labelled for the convenience of the students in selecting material. Large classes and short hours make it absolutely necessary to have system and order in details.

The venture so far was good; by paying the boys it gave an incentive to them and the work demanded care and considerable skill in tearing apart without splitting the pieces. The wood proved to be clear, soft, white pine. Some pieces were as wide as nine inches. The thickness varied from three-eighths to three-quarters of an inch. Besides giving us good

wood, it was a good lesson in economy for Seniors to witness, as many of them, when graduated would teach in communities where the same difficulty would confront them.

Wood obtained in this way was suited to our exercises and problems which came first in the Manual Training work. As it was so easily worked with, students took greater pleasure in doing their work. Some of the problems were the following:

(1) Flat problems for planing exercises and adapting surface or unit design:

- Table tiles
- Key racks
- Match strikes
- Pencil sharpeners

(2) Problems involving simple construction, as glueing and nailing. These were limited in size only as original designs were encouraged:

- Tie-racks
- Broom-holders
- Match boxes
- Stationery cases
- Clock cases
- Lamp stands and shades

The clock cases and lamps were especially good; Ingersoll watches and alarm clocks were purchased and a suitable cover planned. An article of use and beauty well designed and made for wall or stand was the result. The lamp was small, for desk or dresser use.

(3) Heaviest problems made of box material:

- Book ends
- Magazine racks
- Book shelves
- Sewing stands

The sewing stand was an excellent problem for the girls who were taking sewing. After staining these, a cretonne lining in harmonious color was tacked in the box. Two of the most interesting stands were made of cheese boxes and four upright supports. Enamelled white and lined with a dainty material they added greatly to the charm and comfort of the sewing rooms.

Our experiment in the use of store boxes, was a decided success from every view point.

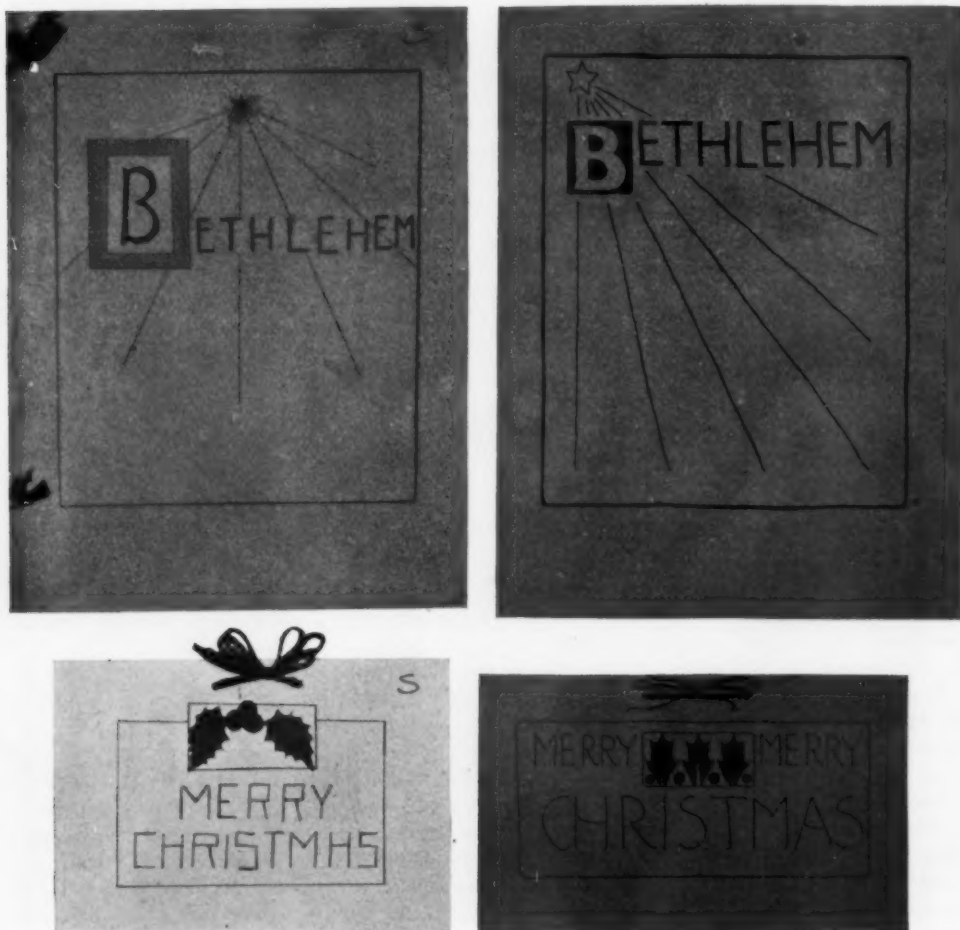


PLATE I. Children's designs "before and after" constructive criticism.

It went to prove that beauty, sometimes lies in the commonest things about us.

An interesting and practical book on "Box Furniture," has been written by Louise Brigham. It gave me many suggestions but the articles described could not be adapted to my needs. They would probably be valuable to others, however.

Constructive Criticism

NEVER KILL THE GOOSE THAT LAYS THE GOLDEN EGG.

IN criticising the work of children, the precious quality, the *original* element, should

be respected. The "idea" should be retained; the form in which it is embodied may be improved. As a rule only such changes should be made as are explainable to the child. He should be able to see *why*. Plates I and II show designs by children, redrawn by Mr. Hall, to illustrate criticism of the right kind. The "Bethlehem" cover, Plate I, at the left, designed by a fifth grade pupil, lacks unity. The star with its rays is an irresistible attraction. So is the large B with its stout frame, severing it so completely from the rest of the word. The star is, unfortunately, black. A star should suggest light. The work is part freehand and

part rigidly mechanical. The revised form groups the attractions; the capital and the other letters are brought more closely into sympathy by changes in relative size and position; the star is light; the whole freehand.

two talk at the same time confusingly. Mr. Hall has brought wreath and stocking into perfect sympathy, and has suppressed one of the sentiments. He has also removed the shading which suggested a shadow, but was

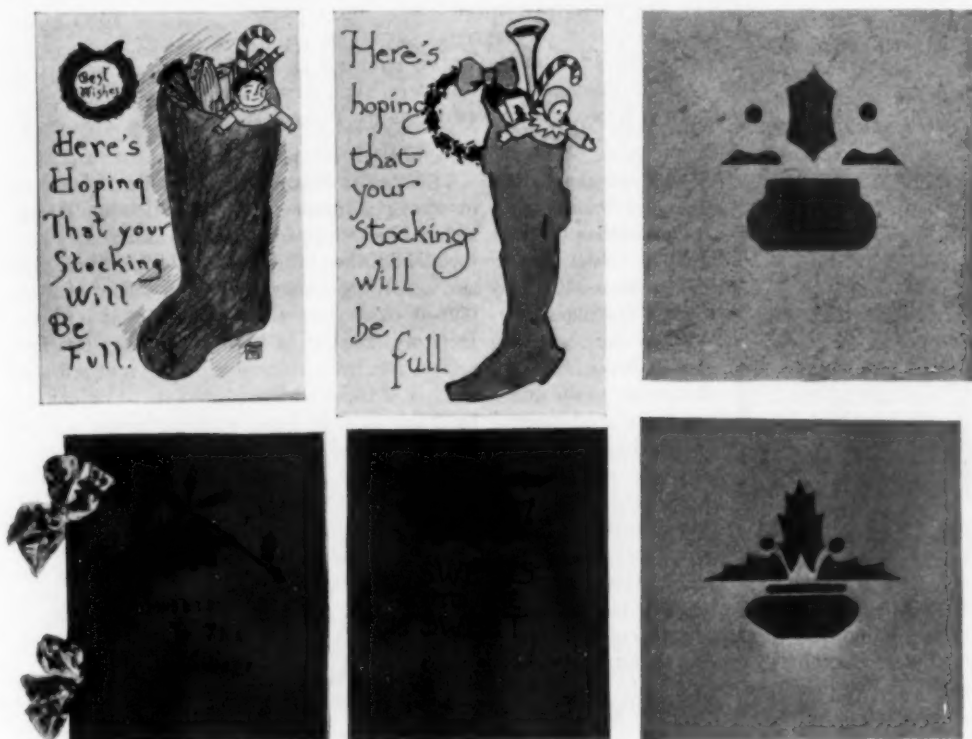


PLATE II. Children's designs "before and after" constructive criticism.

The "Merry Christmas" cover by a fourth grade child, appears to have a card bearing an ornament superimposed, in an accidental position upon another card bearing lettering. The rectangular forms are not pleasing in relation to the pyramidal mass formed by the lettering, the drooping leaves and the dark berries. *Drooping* leaves never suggest joy. Freehand and mechanical are again combined. The corrected form shows the whole controlled by the rectangle, and all the work freehand.

Plate II shows three Christmas designs revised. In the Stocking design the wreath vies with the stocking for first place. The lettering in the wreath says in a general way what the other lettering says more specifically. The

not intended to represent a shadow. "Sweets to the Sweet" has been made consistently bisymmetrical in general plan; the drooping lines have been replaced by cheerful lines, moving gracefully outward and upward. The "Bouquet" has been huddled, so that its mass is more evident. In the original, above, the elements seemed flying apart! The vertical and horizontal movements were in a tug of war. In the corrected form the horizontal has won. Notice also that the horizontal has won in the shape of the page itself. The vase was ugly (straight lines and circular curve). Mr. Hall has brought the mass of the vase into harmony with the spray. Notice that the curves in the corrected leaves and the vase are not circular.

ART-CRAFT LITERATURE

WE MAY WIN WITHOUT CREDIT OR BACKING OR STYLE,
WE MAY WIN WITHOUT ENERGY, SKILL, OR A SMILE,
WITHOUT PATIENCE OR APTITUDE, PURPOSE OR WIT—
WE MAY EVEN SUCCEED IF WE'RE LACKING IN GRIT;
BUT TAKE IT FROM ME AS A MIGHTY SAFE HINT—
A CIVILIZED MAN CANNOT WIN WITHOUT PRINT. L. H. Robbins.



Q
A. H. C. 1917

© 1917

BUT as the holiday season approaches one is inclined to let up a little in his reading,—to read for pleasure, to skim for fun, to glance through for a chance to smile and pass on. And every season the publishers offer us more and more beautiful things, to beguile us to buy for our friends.

The Editor of the *SCHOOL ARTS MAGAZINE* would not assume to pass judgment on what you should look at, much less on what you should buy; but he would like to help you even if only as Robert C. Metcalf used to help his wife shop. Mr. Metcalf used to say, "I go along not because the good woman prizes my judgment in the least but because she wants somebody to nudge and to say 'Would you?' to occasionally."

Beautiful Cards and Booklets

Any of Alfred Bartlett's Christmas cards rank as fine art in printing. They are always temperate in color, chaste in design, and excellent in quality. As a rule the stock is hand-made, and the text hand-lettered, according to the best traditions of the art. The text has always a fine literary quality. In short Mr. Bartlett's publications reflect that cultivation, reserve, and grace of manner which one associates with the finest people New England has produced.

The P. F. Volland "Art Publications," are in strong contrast to Mr. Bartlett's. Hand-lettered, with appropriate decorative and pictorial additions, they make their appeal first as beautifully colored things. The "Little Gift Books" show the Volland art at its best. It is art, fine art in booklet making; but new art. Each little volume is unique and radiates the joy of those who produced it. You cannot hold one in your hand without feeling a little better satisfied with life. A courteous letter, with a stamp, to 100 South Michigan Ave., Chicago, would secure a catalogue printed in colors showing a hundred or more Christmas and New Year publications.

The W. A. Wilde Company of Boston publishes another attractive line of "Little Gifts," known as "The Canterbury Series." Several of these, *A Little Book of Christmas Thoughts*, *My Christmas Gift*, *The Perfect Year*, *If Wishes Were Horses*, etc., are by Mr. Edwin Osgood Grover, well known to readers of the *SCHOOL ARTS MAGAZINE*. There are in all twenty-two titles, each in an appropriate and tasteful format, and offered at twenty-five cents each. The "Canterbury Gift Books" constitute another series of commendable design and make, sold at fifty cents each.

Paul Elder & Company's Christmas cards have a character of their own. They are well designed but have a certain free, breezy, snappy quality, both in form and color, that smacks of San Francisco rather than of Boston. This company's "Vest Pocket Helps," pretty booklets only 2 3/8" x 3 1/2", dealing with ethical and religious themes, are unique and praiseworthy. They sell for ten cents each, Headquarters, 239 Grant Ave., San Francisco, Cal.

Among the many other makers of holiday tokens,—and every year there are more of them producing finer things,—are several whose publications have become widely known as excellent: The Handicraft Guild, 9 North 10th St., Minneapolis; The Rust Craft Shop, Kansas City, whose new address is 60 India St., Boston; The University Art Shop, Evanston, Ill.; The A. M. Davis Company, Boston; The Pholson Galleries, Pawtucket, R. I.; E. P. Dutton & Co., 681 Fifth Ave., New York; The Cardcrafters Guild, Hartford, Conn.; The Fine Arts Shop, Fine Arts Building, Chicago; Martha Feller King, Orange, N. J.; Jessie MacNichol, Boston, Mass.; Beulah Mitchell Clute, Park Ridge, Ill.; The Handicraft Shop, 712 Pine St., Calumet, Mich.

Gift Books for Children

When it comes to gift books for children we still have to look chiefly to "the Mother Country." The stock of such books carried by Frederick Warne & Co., of London and New York, is unsurpassed. The cutest of these are the 4 x 5½ inch books by Beatrix Potter, the best of which, from the pictorial point of view, are *The Tales of Peter Rabbitt*, *The Tale of Benjamin Bunny*, *The Tale of Mrs. Tittlemouse*, and *The Tale of Two Bad Mice*. These have 86 pages, a third of which show pictures in full color. From the esthetic and art-educational point of view the books of R. Caldecott are better. Some of these are books the size of those already mentioned, solid full of pictures, all cleverly pen-drawn, a third of them having the added charm of coloring in delicate flat or slightly graded tones. The subjects are taken from *Mother Goose* and other familiar folk-lore rhymes. These books sell for 50 cents apiece,—an astonishingly low figure considering the amount of color printing they contain. For 60 cents may be had a "dear" little *Mother Goose*, illustrated by Kate Greenaway; and for three times that amount, another of her charming books, *Under the Window*. In both books her well known harmonious coloring makes every page a delight. Among the captivating dollar books must be mentioned *Johnny Crow's Garden*, and *Johnny Crow's Party*, drawn by L. Leslie Brooke, full of clever, humorous, characteriza-

tion of animals and birds, with unusually clear-toned color plates, 5" x 6½" in size, perfectly adapted to copying in pencil or indelible ink outline and wash, and the more recent of his "Children's Books," Vol. I, containing *The Three Little Pigs*, and *Tom Thumb*; and Vol. II, *The Golden Goose*, and *The Three Bears*. *Dewdrops from Fairyland*, by Lucy M. Scott, with illustrations by A. Duncan Carse, is a \$1.25 book. It contains nine full-page plates in full color with many line drawings in the text. The color plates are of the "school" of Arthur Rackham and Warwick Goble, lovely in expressive line and delicately modulated color. For children who love to paint there is nothing better than *Randolph Caldicott's Painting Books* (50 cents), unless it be *Walter Crane's Painting Book*, which may be had at the same price. Some day let us hope some of America's best artists will be employed by some American publisher to make American Painting Books as fine as these English publications.

W. A. Wilde Company, 120 Boylston St., Boston, list, among their new publications, *Dolls of Many Lands*. By Mary Haselton Wade. Illustrated by colored plates. Price \$1.00. *Adventures of Miss Tabby Gray*. By Adelaide S. Baylor. Illustrated by Josephine Bruce. Price 50 cents. Their "Girls' and Boys' Dollar Bookshelf" books are becoming increasingly popular.

The Frederick A. Stokes Company offer among other fine things, three books of special interest to children. *The Goop Directory*. By Gelett Burgess. The cleverest "primer of ethics" ever written. Illustrated by the author. Postpaid 56 cents. *The Kewpies: Their Book*. By Rose O'Neil. These are the children of Billiken, the son of the King Brownie of long ago. The Kewpies exist for the sole purpose of making people happy. Illustrated by the Author. Postpaid \$1.40. *Flossie Fisher's Funnies*. By Helene Nyce. These popular silhouettes, which first appeared in the *Ladies' Home Journal*, are here presented in book form with blank pages for children's interpretations of them. Illustrated by the Author. Postpaid \$1.18. *The Hungarian Fairy Book*. By Nander Pognay. The first book in English on Hungarian fairy lore. Illustrated in two colors. Postpaid \$1.47.

The Dodge Publishing Co., of New York, offer the children *Mother Goose Rhymes*, illustrated in colors by Anne Batchelor. Price 50 cents. *Fairy Tales*, by Hans Christian Anderson, and *Grimm's Fairy Tales*. Both illustrated by Helen Stratton. Price \$1.50 each. *The Arabian Nights*, with 130 illustrations by W. Heath Robinson and Helen Stratton. Price \$1.50. *Home Fun*, by Cecil H. Bullivant. "A serious effort to present in practical shape almost every kind of home diversion." Price \$1.50. *Alice's Adventures in Wonderland*, by Lewis Carroll. Illustrated by Bessie Collins Pease. Price \$1.50. *A Child's Garden of Verses*, by Robert Louis Stevenson. Illustrated by Bessie Collins Pease. Price \$1.50. The Little Tod Library, Dodge's Nature Books, and Dodge's Picture Book Series, are worth examination. Send stamp for illustrated catalogue. 214 East 23rd Street, New York.

The Houghton Mifflin Co. offer seven "classics in holiday edition," including *Margorie Daw* by Aldrich, and *The Hanging of the Crane* by Longfellow. Among their "Fanciful Tales for Little Folks" are *The House with the Silver Door*, Tappan, illustrated by Emily H. Chamberlain. Price, \$1.00 net; and the *Ballads of the Be-Ba-Boes* by D. K. Stevens, illustrated. Price \$1.50 net.

Heidi. By Johanna Spyri. A new holiday edition of this famous story, with illustrations in color by Copeland is published by Thomas Y. Crowell Company, New York. Price \$1.50. *The White Duckling*, a collection of Russian folk tales, translated by Nathan Haskell Dole and illustrated by eight drawings in color by Bilibin, is also published by Crowell. Price \$1.00.

The Wonderful Adventures of Nils. By Selma Lagerlof. Twenty-five illustrations in color by Mary Hamilton Frye. Price \$2.50 net. Doubleday, Page & Company.

The Jungle Book. By Rudyard Kipling. A beautiful edition illustrated in color by Maurice and Edward Detmold. Price \$2.50 net. *Mother Goose*. Illustrated by Arthur Rackham. "The most beautiful edition of Mother Goose ever made." Price \$2.50 net. The Century Company.

Birthday Books, Every Day Books (of quotations), Guest Books, Toast Books, Menu Books, Game Books, and such like, always in demand, are to be had in great variety, well designed and made, of the publishers, Barse and Hopkins, 526 West 26th Street, New York, Illustrated catalogue upon application, with stamp.

A Few of the Handsome New Volumes

"GOOD ENOUGH FOR ANYBODY"

The Legends of King Arthur. Compiled and arranged by Sir James Knowles. Illustrated by Lancelot Speed. \$2.00. Frederick Warne & Co.

The Critic in the Orient. By George Hamlin Fitch. Illustrated by 68 fine plates from photographs taken in Egypt, India, China, Japan, and Manila. Price \$2.00. *Old Spanish Missions of California*. By Paul Elder. "Illustrated chiefly from photographs by western artists." Unique, in being printed on heavy paper of middle value, neutral gray, the best possible mount for the prints. The volume carries with it something of the sad beauty, something of the surprising loveliness of the forlorn old missions themselves, still dreaming day and night of the vanished races, light and dark, that once thronged them. Fifty illustrations. Price \$3.50. Paul Elder & Co., San Francisco.

Christmas Stories. By Charles Dickens. With twelve illustrations in color by Spencer B. Nichols. \$1.70 postpaid. *Christmas in Ritual and Tradition*. By C. A. Miles. Illustrated in colors and black-and-white. \$3.67 postpaid. *Blossoms from a Japanese Garden*. By Mary Fenollose. A book of verses imbued with the Japanese spirit, written for children. \$1.61 postpaid. The three books just mentioned are published by Frederick A. Stokes Co.

Mural Painting in America. By Edwin H. Blashfield. One of the best of our mural painters. Price \$2.00 net. *Art and Common Sense*. By Royal Cortissoz. A defense of the layman's point of view. Price \$1.75 net. *The Wind in the Willows*. By Kenneth Grahame. Illustrated with rare skill, by Paul Branson. "Kenneth Grahame's most beautiful

book." Price \$2.00 net. Charles Scribner's Sons.

Whistler Stories. By Don C. Seitz. A collection of gossip and witty Whistler anecdotes. Price 75 cents net. Harper & Brothers.

The Philosophy of Art. By Edward Howard Griggs, America's most fascinating platform teacher, is offered by B. W. Huebsch, at \$1.60 by mail.

The Home in Good Taste. By Elsie de Wolfe. A friendly account of the experience of one of our most successful home decorators. Illustrated. Four plates in color. Price \$2.50. The Century Company. *Romantic America.* By Robert Haven Schaufler. A sumptuous volume with 80 illustrations, half-tone over a tint block. Price \$5 net.

A Short History of Art. By Charles H. Caffin. Fully illustrated. This volume, is the famous old Short History of Art, by Julia B. De Forest, edited, revised and largely rewritten, with 289 new illustrations. By this work the author of *How to Study Pictures*, *The Story of American Painting*, etc., has placed teachers of art under renewed obligation. This, his latest work, takes its place at once in the first rank among books in this field. The art of each period, in architecture, sculpture, and painting, is treated co-ordinately, with reference to both the preceding and succeeding periods. It brings into the history of art the work of some of the foremost architects, sculptors, and painters now living. Price \$3.00 net. Dodd, Mead & Company.

Belgium, the Land of Art. By William Elliot Griffis. Illustrated. Delightfully answering the question, "What can an American see in Belgium?" Price \$1.25 net. *Michelangelo: A Record of His Life.* By Robert W. Carden. Fully illustrated. Based on the Master's own letters and papers. Price \$3.00 net. The Houghton Mifflin Company. This house has just issued also, Miss Eleanor H. Rowland's last book, *The Significance of Art.* Price \$1 net. Anything by this author is worth reading.

The Bodley Head Natural History. By E. D. Cuming. With most unusual pen-drawn, tinted marginal illustrations, and full-page plates, aimed "not so much at scientific accuracy as at giving a general impression of the character, habits, and appearance" of the birds, by J. A. Shepherd. This little book is the first of a series on British Birds. Price 75 cents net. *Peasant Art in Italy*, a special autumn number of "The Studio," containing upwards of 400 illustrations, 24 in color, is a veritable museum of peasant costumes, lace, embroidery, textiles, jewelry, pottery, etc. Price \$2.50 net. The John Lane Company, New York.

Then there are always available, for those who love the finest literature in exquisite unpretentious form, perfectly printed, on hand-made paper, The Mosher Books, issued by Thomas B. Mosher, Portland, Maine, whose catalogue is worth having simply as an illustration of tasteful printing.

While shepherds watch'd their flocks by night
All seated on the ground
The Angel of the Lord came down,
And glory shone around.

"Fear not," said he; (for mighty dread
Had seized their troubled mind);
"Glad tidings of great joy I bring
To you and all mankind."

"All glory be to God on High,
And to the earth be peace;
Good-will henceforth from Heaven to men
Begin, and never cease!"

Nahum Tate.

OF CURRENT INTEREST

A CORRECTION

The article in the October Number on How to Apprise Reproductions has called forth a good deal of comment. It was intended to state impartially the exact truth about the different processes. By an unfortunate slip in proofreading, the footnote on p. 156 was rather blind. It was intended to supplement the statement that photogravure prints may be considered as permanent, with this observation: "*Under all ordinary conditions. The ink may be rubbed up from the surface by rough handling, and if exposed to direct sunlight for long periods of time, will at last grow lighter.*" One may test the truth of the first of these qualifying statements for himself by rubbing repeatedly under his finger, with pressure, the surface of a print made by this process. The print will react somewhat as paper does beneath an eraser. This is, of course, "rough handling" to which no print would ever be exposed under ordinary circumstances. The truth of the second statement may also be tested. But only under the most extraordinary conditions would a print be likely to be "exposed to direct sunlight for long periods of time." A photogravure may be considered, therefore, as *permanent*, as the text said. Cheap, unreliable prints may be made by any process. Consequently the Editor would repeat the whole tenure of the article in a single bit of advice: Buy reproductions only of dealers of established reputation, or of dealers who are ready to give a full description of the process by which the print is made.

APPRECIATIVE INTERPRETATION

From a personal letter to the Editor.

You will doubtless like to know that the December number was useful to my first grade class. The transparencies No. 1 and No. 2 were combined and used in decorating the weather chart for the month. A play was also given by the little ones based upon the same suggestions. The children wore night clothes

and carried lighted candles. After hanging their stockings, one by one, they sat before the fireplace, dozing. Then they peeped up the chimney and toddled off to bed rubbing their eyes in a sleepy manner. The play delighted numbers of other grades, who witnessed it at the entertainment, and was reproduced three times by request.

Very truly yours,

RUBY GAITHER,
Baltimore, Md.

A SIGNIFICANT STRAW

"Smock Day" is one of the new features of student life at the Massachusetts Normal Art School under the direction of J. Frederick Hopkins. On this day, for one afternoon, near the opening of the school, all the serious work of the classes is interrupted; fun and frolic hold full sway while the entering class is invested with the dignity of the green smock, whereby its members cease to be "children" and become "freshmen." It is fine to have an *art* school do this. The time is coming when class costumes, school costumes, and school banners will be the rule; when schools will vie with one another in beautiful pageantry and rich-toned school chants, instead of dangerous form of athletics and ear-splitting school yells. Why should not a triumphant democracy find artistic expression in costume, in regalia, in tournaments of peace, outshining the traditional splendors of the Middle Ages?

A PROMISING PROGRAM

The third annual meeting of the College Art Association will be held in the Harper Memorial Library, University of Chicago, Chicago, Ill., on the 29th and 30th of December. This organization of college art teachers, now in its third year, represents through its membership, over fifty of the leading colleges and universities of the United States. The purpose of the organization is to promote and standardize efficient instruction in the Fine Arts in the American institutions of higher education.

At the meeting to be held in Chicago several leaders of aesthetical study will present addresses on special topics in art education. One feature of the program that is of primary importance to the organization will be the presentation and discussion of reports by the Committees on courses of study. A Bulletin setting forth the history and purpose of the movement, and detailed program of the meeting in Chicago may be secured by application to Mr. C. F. Kelley, Secretary, University of Illinois, Urbana, Ill.

NEW YORK'S ADVANCE STEP

The Board of Examiners of the City of New York Department of Education has determined to inaugurate a new step in the examination of teachers of art in the city high schools. Heretofore, examinations have been held at the same time as other examinations for high school positions. Hereafter, the candidates for drawing positions will be examined, separately, and given ample time to evidence their technical proficiency. This plan, it is believed, will obviate the difficulties attendant upon the crowded condition of the examination halls in past examinations. The conditions of eligibility require that a candidate be a high school graduate, with two years of professional art training and four years of practical experience in teaching drawing. The examination includes tests in freehand drawing and design, sketching in water-color, elementary mechanical drawing, the history of art, and methods of teaching. Under the direction of City Superintendent Maxwell, the high school art department has prepared a circular which gives full information with regard to the examination and offers examples of questions in past examinations. This circular may be obtained on a request sent to the Director of Art in High Schools, at the Board of Education, New York City.

Miss May Ellery, M. N. A. S., '92, a sincere, progressive, enthusiastic, and therefore helpful supervisor of drawing, died at Gloucester, October 18th, 1913. Miss Ellery began her career as an art teacher in the famous town of Concord, Mass.

The National Society for the Promotion of Industrial Education has recently published

a pamphlet full of useful information entitled "What Chambers of Commerce can do for Vocational Education," by Alvin E. Dodd with the collaboration of C. A. Prosser. The pamphlet suggests that when business men get behind a movement it is likely to eventuate in something of value.

Owing to the interest and generosity of a member of the Board of Trustees, the Rhode Island School of Design is able to offer one hundred dollars in prizes for designs for jewelry, open to professional designers as well as students. For further information address Augustus F. Rose, 11 Waterman Street, Providence, R. I.

One of the most esthetic of the museum-of-art publications is that of the Hackley Art Gallery, Muskegon, Mich., which evidently believes in art in print for the people as well as art stored in the museum. This periodical is called "Esthetics" and is edited by Raymond Wyer.

Mr. T. B. Walker, owner of the Walker Art Galleries, Minneapolis, has arranged to set aside one period each week of the university year when his galleries will be open to students only. The university has just issued a pamphlet entitled, "What the Twin Cities Offer to Students." It begins with a list of architecture worth visiting, and includes libraries, industrial institutions, trolley trips, walking routes, etc. Such activities indicate the increasing desire throughout the country to have everybody participate in our common inheritance of beauty.

Mr. Henry Talbot, formerly Director of Art, East St. Louis, Mo., now resides in Los Angeles, Cal., where he has recently opened a workshop for the making of art toys. Later he will make a specialty of historic figures in costume, useful as drawing models and in historic illustration. Mr. Talbot is also manufacturing building blocks of a new pattern destined to be popular with children.

Williamsport, Pa., publishes a handsome annual report for 1912-13 with a cover design by a seventh grade boy. The Williamsport children have been having a good deal of stimulating pleasure in designing an official flag for their city.

OF CURRENT INTEREST

The pamphlet of "Advance Information" of the Panama-Pacific Universal Exposition, San Francisco, has pictures which offer a foretaste of the new and beautiful architectural effects the world will enjoy there in 1915.

If you know how to do fine craft work of any sort and want to find a market for it, you would better get in touch with the Artists' Guild, E. M. Ericson, Managing Director, The Fine Arts Building, Chicago, Ill.

WE ARE ALL IN THE SAME BOX AT TIMES!

Teacher: Well Peter, what is the trouble?

Peter: I don't know whether to set down aught and tote one, or to set down one and tote the aught.

The handsome first annual report of the Board of Education, Pittsburg, Pa., (First under the new law), shows the influence of the presence in the city of C. Valentine Kirby, Director of Art. The report tells of the opening of two elementary industrial schools in the city where at least one half of every day is devoted to industrial training.

Cleveland, Ohio, has an elementary industrial school established "to give hand-minded boys and girls as good a chance as the language-minded have always had." In this school cooking and sewing are the favorite subjects with the girls; mechanical drawing and wood-working with the boys.

The Minnesota State Art Society, Mr. Maurice I. Flagg, Director, Old Capitol, St. Paul, has made it possible for people living outside of the State to have the advantage of a vast amount of new information about farmhouse building which has been gathered by the State Art Commission. Full size working drawings and specifications of a prize model farmhouse may be had for five dollars. This model farmhouse was selected by a jury largely composed of farmers who knew the requirements not only of the farmer but of his wife.

The Illinois Federation of Woman's Clubs now manages seventeen traveling art collections ready to be sent anywhere in the State upon application to the Art Committee,—Mrs. Stephen M. P. Hunt, Chairman, 345 7th Avenue, Lagrange, Ill.

Miss Laura R. Way, formerly of Decatur, Ill., is now supervisor of drawing at Colorado Springs, Col.

Miss Agnes B. Slaymaker, formerly one of the most successful supervisors of drawing in Pennsylvania, is now supplementing her art training by a business experience gained in the interior decoration department of Halle Bros., of Cleveland, Ohio.

The Milton Bradley Company is showing some fine Christmas cards and novelties for illumination, designed by Nellie Trufant and others.

Have you seen the new Audubon Bird Chart, No. 3, giving twenty winter birds, drawn by Louis Agazzis Fuertes, published in natural colors, by the Milton Bradley Company?

The Riverside Public Library, Riverside, California, has issued a reference list on Hallowe'en, Thanksgiving, and Christmas that every teacher interested in home festivals would be glad to have as a guide to her own local public library. The pamphlet may be had by mail for fifteen cents.

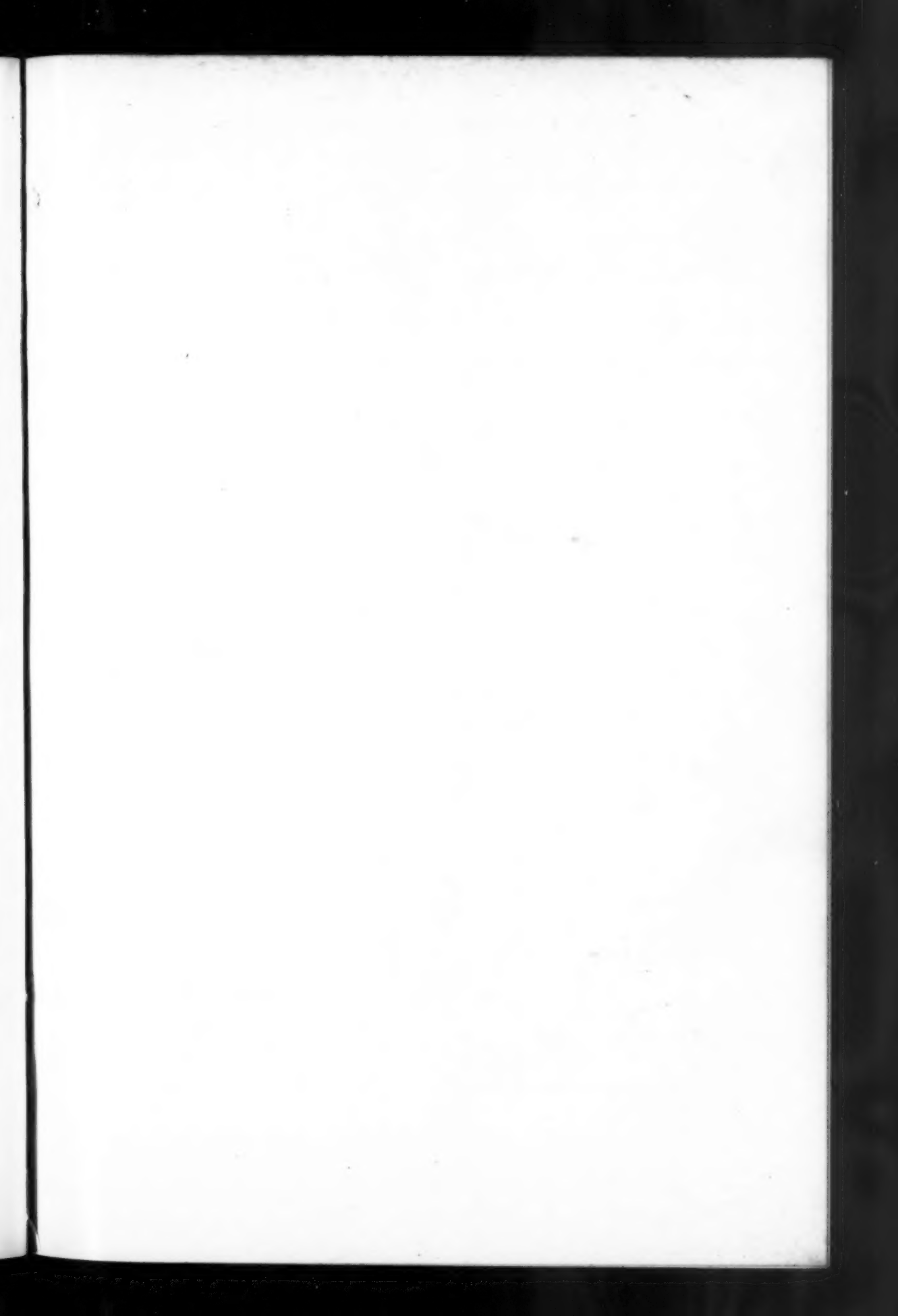
Thirty-seven graduates of the Normal Art and Manual Training Course at Pratt Institute, Brooklyn, N. Y., last June, were located as supervisors or special teachers of drawing and manual training in public and private schools before the 1st of October, 1913.

CAN A FOUNTAIN RISE HIGHER THAN ITS SOURCE?

Teacher, attempting to correct a boy's drawing: There; like that.

Boy, indignantly: That ain't right! When I'm as old as you be I *hope* I'll know how to draw.

In a clever article published in The Spectrum, issued by the Sherwin-Williams Co., Mr. Wm. Y. Brady objects to the phrase "gingerbread art" as applied to the cheaply over-ornamented houses and furniture now happily being left behind. He thinks "wedding cake art" would have been a fairer deal. He claims that "it is a monstrous libel and slander to name this food for saints and simple folk while speaking of frills and frets, scrolls and stencils, festoons and cartouches, and cheneans and all that motley sort.





THIS IS THE DOLLIE THAT I LOVE BEST
THIS IS THE WAY THAT SHE LIKES TO REST.
HERE IN MY ARMS IN HER WHITE GOWN DRESSED
DEAR LITTLE DOLLIE BABY

By courtesy of The American Crayon Company

First prize drawing by Margaret Smith, 8 years old, grade III, Buffalo, N. Y.
in their Crayon Investigation Contest.